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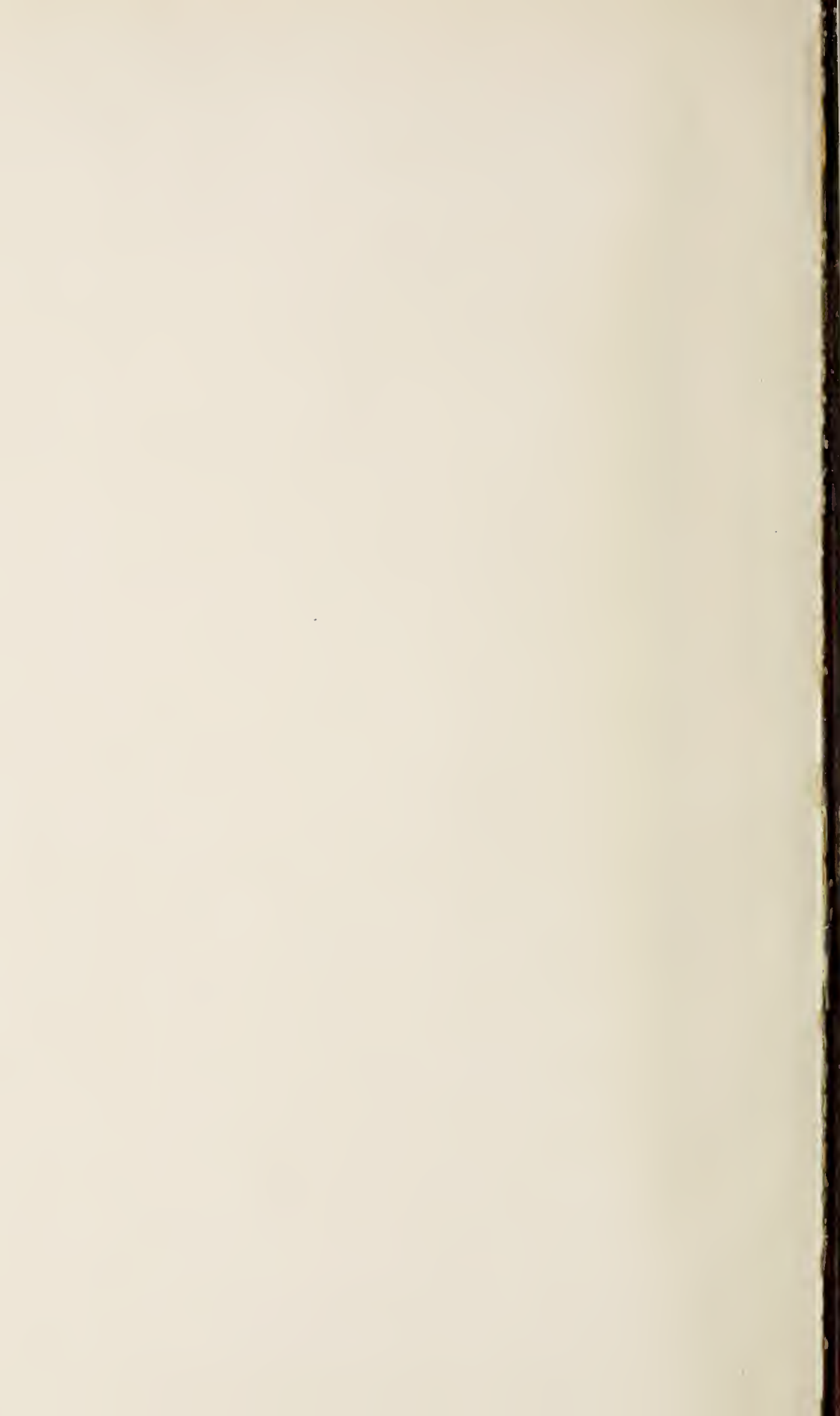
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ILLUSTRATED CATALOGUE
OF
VALUABLE PAINTINGS
BY DISTINGUISHED MASTERS OF THE BAR-
BIZON, CONTEMPORANEOUS AND
AMERICAN SCHOOLS
TOGETHER WITH
SEVERAL BARYE BRONZES
AND A NUMBER OF
AUTOGRAPH LETTERS OF THE BARBIZON PAINTERS AND
OTHER CELEBRITIES
BELONGING TO
SEVERAL ESTATES AND A WELL-KNOWN PRIVATE COLLECTOR
TO BE SOLD AT UNRESTRICTED PUBLIC SALE
ON THE EVENINGS HEREIN STATED
IN THE GRAND BALLROOM OF
THE PLAZA

THE SALE WILL BE CONDUCTED BY
MR. THOMAS E. KIRBY
OF
THE AMERICAN ART ASSOCIATION, MANAGERS
MADISON SQUARE SOUTH
NEW YORK
1913

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CONDITIONS OF SALE

1. *The highest bidder to be the Buyer, and if any dispute arises between two or more Bidders, the Lot so in dispute shall be immediately put up again and re-sold.*

2. *The Auctioneer reserves the right to reject any bid which is merely a nominal or fractional advance, and therefore, in his judgment, likely to affect the Sale injuriously.*

3. *The Purchasers to give their names and addresses, and to pay down a cash deposit, or the whole of the Purchase-money, if required, in default of which the Lot or Lots so purchased to be immediately put up again and re-sold.*

4. *The Lots to be taken away at the Buyer's Expense and Risk within twenty-four hours from the conclusion of the Sale, unless otherwise specified by the Auctioneer or Managers previous to or at the time of Sale, and the remainder of the Purchase-money to be absolutely paid, or otherwise settled for to the satisfaction of the Auctioneer, on or before delivery; in default of which the undersigned will not hold themselves responsible if the lots be lost, stolen, damaged, or destroyed, but they will be left at the sole risk of the purchaser.*

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6. *To prevent inaccuracy in delivery and inconvenience in the settlement of the Purchases, no Lot can, on any account, be removed during the Sale.*

7. *Upon failure to comply with the above conditions, the money deposited in part payment shall be forfeited; all Lots unclaimed within one day from conclusion of Sale (unless otherwise specified as above) shall be re-sold by public or private sale, without further notice, and the deficiency (if any) attending such re-sale shall be made good by the defaulter at this Sale, together with all charges attending the same. This Condition is without prejudice to the right of the Auctioneer to enforce the contract made at this Sale, without such re-sale, if he thinks fit.*

8. *The Undersigned are in no manner connected with the business of the cartage or packing and shipping of purchases, and although they will afford to purchasers every facility for employing careful carriers and packers, they will not hold themselves responsible for the acts and charges of the parties engaged for such services.*

THE AMERICAN ART ASSOCIATION, MANAGERS.
THOMAS E. KIRBY, AUCTIONER.

FIRST EVENING'S SALE

MONDAY, APRIL 14, 1913

IN THE GRAND BALLROOM OF THE PLAZA

FIFTH AVENUE, 58TH TO 59TH STREETS

BEGINNING AT 8.30 O'CLOCK

SPECIAL NOTICE

THIS SALE IS MADE FOR ACCOUNT OF THE FOLLOWING
ESTATES, ATTORNEYS AND INDIVIDUALS

ESTATES OF THE LATE CHARLES CLARK AND SUE McLURE
CLARK, MISSISSIPPI VALLEY TRUST COMPANY OF ST. LOUIS,
EXECUTORS

ESTATE OF THE LATE H. VICTOR NEWCOMB

ESTATE OF THE LATE PETER HASSINGER

HEIR OF THE LATE EDWIN THORNE

STANLEY P. GIFFORD, ESQ.

W. BEACH DAY, ESQ.

MESSRS. CARDOZA & NATHAN, ATTORNEYS

No. 1

RALPH A. BLAKELOCK

AMERICAN 1847—

INDIAN ENCAMPMENT

(Panel)

Height, 2½ inches; length, 6¾ inches

FIVE Indian tepees are grouped near the center of the picture, on a broad plain. At the right some clothes are hanging on a line near one of the huts, and scattered about the camp are seen various figures, standing and seated on the ground. In the distance are mountains with irregular peaks.

*Signed at the lower left, R. A. B., in black,
and at the lower right, R. A. BLAKELOCK,
in red.*

OWNER, *Estate of the late H. VICTOR NEWCOMB,*

No. 2

GEORGES MICHEL

FRENCH 1763—1843

THE APPROACHING STORM

(Panel)

Height, 9 $\frac{1}{2}$ inches; length, 15 $\frac{3}{4}$ inches

AN extensive landscape is pictured, with two round-topped hills forming the skyline in the far distance. The land in the central part of the picture is dark under the shadow of a thick storm-cloud, as is the immediate foreground, while the sunshine strikes down between the shadows, illuminating a meandering river and a village on its bank toward the right. The village is a group of low buildings with picturesque roofs, largely surrounded by trees, and before it the land projects in long, irregular, low, flat points out into the river. To the left a boat with figures in it appears in the stream, in the light, and in the cloud-shadow of the central foreground a group of figures are seen on a low hummock of the shore, some of them in silhouette against the light beyond them.

From the private collection of the late EDWIN THORNE.

No. 3

BENJAMIN EUGÈNE FICHEL

FRENCH 1826—1895

THE TOAST

Height, 12 $\frac{1}{2}$ inches; width, 10 inches

A GROUP of gentlemen are refreshing themselves in a tavern, four of them seated about a table, smoking and drinking, and listening to one of their number who has risen and with his hand on the wine pitcher is delivering an address leading up to his toast. The speaker is in black, his companions in gray, green, red and maroon. On the right a serving maid fetches up a fresh pitcher of cheer, and back of her the drawers are busy at huge casks which appear in a shadowed corner of the room. In the background at the left a buxom housewife in white cap and short skirts is conversing with an elderly man in cocked hat and blue coat. All the figures are in a strong light against the gray and reddish-brown walls.

Signed at the lower left, E. FICHEL, 1858.

From the private collection of the late EDWIN THORNE.

No. 4

THURE CEDERSTRÖM

SWEDISH 1843—

THE MUSICIAN

(Panel)

Height, 14½ inches; width, 9¼ inches

IN the interior of a white walled room, with great doors elaborately ornamented in wrought ironwork, a stout monk of florid features is seated on a carved-wood chest, playing the pipes. He is in a brown habit, with a white rope girdle, and a bunch of large keys rests beside him on the chest, whose carving is in religious motives. He faces the right, three-quarters front, his face in full light against the white plastered wall, and his cheeks puffed out as he blows into the bag, his fingers at the keys of the long, brown, wood pipes.

Signed at the upper left, TH. CEDERSTRÖM, MÜNCHEN.

From the private collection of the late EDWIN THORNE.



No. 5

LADISLAUS BAKALOWICZ

POLISH

THE CARDINAL'S PETS

(Panel)

Height, 8 $\frac{1}{2}$ inches; length, 10 $\frac{1}{2}$ inches

A CARDINAL in his gorgeous robes, with gray hair, slight mustache and goatee, is seated in a richly furnished and decorated interior, his feet resting on a velvet cushion, facing the spectator and watching with interest two small kittens on his lap, with which he is playing. One is on its back, clawing playfully at his fingers; the other crawls up his chest to grab at a feather which a young lady in a white satin décolleté gown who leans over the cardinal's chair holds out toward it. On the other side of the cardinal an older woman in a similar rich gown is partly seated on a table.

Signed at the lower left, BAKALOWICZ, PARIS.

OWNER, *Estate of the late MRS. SUE McLURE CLARK.*

No. 6

EMILIO SANCHEZ-PERRIER

SPANISH —1907

VUE D'UN VILLAGE

(Panel)

Height, 8¾ inches; length, 10¾ inches

A CLEAR and placid river flows across the picture, forming the foreground, and reflecting the clear blue sky in which a few white clouds float and the soft green of the stream's high, grassy bank. Beyond a mass of low trees and bushes of thick foliage are seen the white walls and flat, red-tile roofs of Spanish houses, glistening in the brilliant southern sunshine, and toward the right appears part of a stone garden wall. On the river, near the bank, are two men in a rowboat. The white walls of the houses are marked by the shadows of the projecting roofs.

Signed at the lower left, E. SANCHEZ-PERRIER.

Purchased from C. W. Kraushaar.

OWNER, STANLEY P. GIFFORD, ESQ.

JEAN JACQUES HENNER

FRENCH 1829—1905

FEMALE HEAD

Height, 11 inches; width, 8½ inches



HEAD and bust of a young woman of full figure, three-quarters front toward the left, her face turned squarely toward the spectator, at whom she looks steadily with deep-set, large dark eyes. Her rich brown hair, verging upon red, falls down over her shoulders, and is so thick over the forehead as to throw the eyes into partial shadow, while the light strikes full

upon her pale face and white, exposed bosom. Her waist is a dark brick-red, with a bow of the same hue in front. The background is dark.

Signed at the upper right, J. J. HENNER.

OWNER, *Estate of the late H. VICTOR NEWCOMB.*

No. 8

LUIGI CHIALIVA

ITALIAN 1842—

CONTEMPLATION

Height, 13½ inches; width, 11 inches



A YOUNG peasant woman with a mass of red-brown hair is seated on a yellowish-green bank or low mound in the sunshine. She faces the right and is seen in profile. She rests her right elbow on her knee and with her right hand supports her face, which leans forward and toward it, the sun striking her face full in front and throwing the nearer right cheek into transparent shadow. She has a dull-brown skirt, old-

blue waist, and wears a bright red kerchief in her hair, and *sabots*, and she seems lost in contemplation over a dark, suggested sea.

Signed at the lower left, L. CHIALIVA, 1889.

Purchased direct from the artist.

OWNER, *Estate of the late Mrs. SUE McLURE CLARK.*

No. 9

LUIS JIMENEZ

SPANISH 1845—

COMPANIONS

(Panel)

Height, 15 inches; width, 10 inches

A BLOND and bare-footed young girl has caught up her pinkish-white spotted skirt to hold a bundle of green sprigs which she has gathered, revealing her white petticoat against the green grass through which she is walking. About her shoulders and crossed on her breast is a red figured scarf which makes a bright note against the thick green woods that form the background. By her side walks her pet goat, nibbling at the fresh green leaves which she is carrying.

Signed at the lower left, LUIS JIMENEZ, PARIS, 1890.

OWNER, *Estate of the late H. VICTOR NEWCOMB.*

No. 10

JEAN BÉRAUD

FRENCH 1849—

SCENE IN THE AVENUE ALEXANDRE III,
PARIS

(Panel)

Height, 16 inches; width, 11 inches

It is a breezy day in the gay capital. Pedestrians and cab drivers cling to their hats, and the playful breezes have taken liberties with the skirts of a chic Parisienne, *bien jambée*, in the foreground. She is out for a promenade and is clad in black, with a plumed hat and a long black feather boa, her waist adorned in pink and the color reappearing in the edges of the exposed underskirt. A number of persons are seen beyond her in the spacious reaches of the handsome avenue, and two cabs in the roadway, while across the street appears the Palais des Beaux-Arts and a mass of green trees. Broad clouds spread out in the bright gray sky.

Signed at the lower left, JEAN BÉRAUD.

Purchased from C. W. Kraushaar.

OWNER, STANLEY P. GIFFORD, ESQ.

No. 11

A. SEGONI

ITALIAN

A DRINKING SCENE

Height, 11 $\frac{1}{2}$ inches; length, 16 $\frac{1}{2}$ inches

AGAINST the wall of an inn cellar an inebriated young man in mahogany-brown breeches and white stockings, a buff jerkin and old-rose slashed sleeves, leans back in his chair and with one arm stretched along the counter or wall-table grips in his hand his overturned wine bottle, whose contents is trickling to the floor. His broad-brimmed gray slouch hat has a red feather, his eyes are dull and his lips are parted in a maudlin smile. The aged inn-keeper, in white apron, has come over to see what has happened, and stands leaning toward him at the end of the table.

Signed at the lower right, A. SEGONI, FLORENCE.

OWNER, *Estate of the late H. VICTOR NEWCOMB.*

No. 12

UNKNOWN

PORTRAIT OF A LADY

(Panel)

Height, 16 inches; width, 12 inches

A YOUNG Dutch lady is portrayed at three-quarter length, seated, turned toward the left but seen almost in full face. She is gowned in black and sits in a red-leather upholstered chair against an olive-brown background. Her hair is bound in the formal, helmet-like headdress of the period—seventeenth century; she wears elaborate pearl earrings, a very steeply sloping white collar reaching below her shoulders, and white, turned-back cuffs. She holds on her lap a work-box and a pair of white gloves.

In the upper left corner: "Aetat 30, 1663."

OWNER, *Estate of the late H. VICTOR NEWCOMB.*

No. 13

UNKNOWN

HARBOR VIEW

Height, 11 inches; length, 18 inches

FROM the left two jetties project into the sea, and at the right a bark under shortened sail is heading for the harbor entrance between them. A well-manned shore-boat is putting out toward her, through choppy water whose crests glisten white in the sunshine, which falls also upon distant sails and a distant white cliff of the coast beyond the jetties. In the left foreground, within the basin of the nearer jetty, are various craft, some with their sails up and people aboard. There is plenty of breeze and the sky is alive with active gray-white clouds.

OWNER, *Estate of the late H. VICTOR NEWCOMB.*

No. 14

ROBERT C. MINOR, N. A.

AMERICAN 1840—1904

LANDSCAPE—APPROACH OF EVENING

Height, 12¼ inches; length, 16¼ inches

A HILLSIDE slopes gently down from the left to a meadow where the grass is deep, and occasional low bush growths appear. It is darkening toward the close of day, and the figures of two countrywomen coming across the meadow homeward are seen dimly in the gloaming, one with a touch of red in her costume. Along the horizon the white clouds are turned to pink by the sunset, which tinges also the clouds floating through the blue sky aloft. On the left of the foreground a small tree raises its foliage out of the picture, a small grove appears beyond it, and near the center and toward the right two detached trees are silhouetted against the sky.

Signed at the lower right, MINOR.

Purchased from Homer Lea.

OWNER, STANLEY P. GIFFORD, ESQ.



No. 15

GEORGE INNESS, JR.

AMERICAN 1854—

SALTING THE SHEEP

(Panel)

Height, 18 inches; width, 14 inches

It is late in the day, the foreground and the middle distance on the left are already in shadow, while the sunlight touches the green fields with yellow toward the central distance and the right, and tinges the horizon clouds with purple. In the immediate foreground, sheep, whose fleece is a grayish-brown in the half-light, are flocking to a trough where a robust farmer, bending over it from the right, is distributing salt from a large measure.

Signed at the lower left, INNESS, JR.

OWNER, *Estate of the late H. VICTOR NEWCOMB.*

No. 16

WILLIAM HART, N. A.

AMERICAN 1858—1894

SUMMER-TIME

Height, 15 inches; length, 19½ inches

UNDER a sky full of gray and white clouds, with the blue showing in patches between, an American rural landscape is depicted, well wooded, and varied with sunshine and shadow. In the distance are hills, and in the middle distance among trees and pasture lands some cattle are seen grazing on the farther side of a smooth river which comes into the foreground. On the nearer side, in the immediate foreground, a line of five cows are coming down to the stream to drink. The foremost, a red cow, has entered the water, and immediately behind her a white cow with red spots appears in the sunshine, and the others follow, coming out of a grove which borders the water.

Signed at the lower left, W. M. HART, 1887.

From the private collection of the late EDWIN THORNE.

No. 17

L'ENFANT DE METZ

FRENCH

THE PERPLEXED MUSICIAN

(Panel)

Height, 14 $\frac{3}{4}$ inches; length, 18 inches

A YOUTH in buff-brown garb, with rose-pink waistcoat and green stockings, is seated facing the right, three-quarters front, between two young girls. On the left, in gray skirt and blue-green waist, one with light brown hair kneels behind him and rests her right hand and chin on his right shoulder, peeping over it with a whimsical smile. On the other side of him her darker sister, in soberer colors, sits resting her elbow back of his left arm and with her head on her hand looks up also with a joking smile toward him. The lad himself, his pipes under his arm and fingers on the stops, looks abstractedly down as though in a daze, or wondering which of his charmers to suit.

Signed at the lower left, L'ENFANT DE METZ.

OWNER, *Estate of the late H. VICTOR NEWCOMB.*

No. 18

F. SCHLEINGER

GERMAN

GETTING READY FOR DINNER

Height, 19 inches; width, 15 inches



A SMALL boy of sturdy Saxon appearance, stout, florid, with flaxen hair, has trudged home with things for dinner. In his right hand he holds a bunch of radishes; a string of fat sausages is slung over his left shoulder; and pressed against this shoulder he elaps a loaf of bread half as large as himself, as he struggles along toward the left—followed by his dog,

who sniffs at the sausages. He has entered the stone-floored kitchen, a wooden stair-rail of which is seen in the shadows behind him, and he appears in a full light against the gray and brown tones of the walls—the gray of the floor interspersed with notes of red. He looks at the spectator as though ready to accept sympathy but in no sense ready to yield his task.

Signed at the lower right, F. SCHLEINGER.

OWNER, *Estate of the late MRS. SUE McLURE CLARK.*

No. 19

F. CACHOUD

FRENCH, CONTEMPORARY

VIEILLE GRANGE AU CLAIR DE LUNE

Height, 14 inches; length, 20½ inches

A SMOOTH French road, white in the moonlight, entering the picture in the right foreground runs back and slightly toward the left, and finally disappears in a curve to the left beyond a building which is in the deep shadow of a clump of trees. Nearer by on the left two detached trees throw their shadows over the white road, and midway down the road is a solitary figure, walking. On the right the end of a broad barn with high gable and thatched roof is bright in the moonlight, its side being partly in shadow, and near it are other detached trees, both in the light and contributing their own shadows to the picture.

Signed at the lower right, F. CACHOUD, 1905.

OWNER, *Estate of the late H. VICTOR NEWCOMB.*

No. 20

THURE CEDERSTRÖM

SWEDISH 1843—

A GOOD STORY

Height, 21 inches; width, 15½ inches

Two jolly, tonsured monks in white, with black capes—one lean, one rotund—are enjoying themselves in the library. The thin and younger man is perched upon a shelf, his feet on a carved-wood chair, facing the right, three-quarters front, and reading aloud from a thin black volume which he holds up before him, his head thrown back and his pleased eyes directed downward through his large nose-glasses. His thin lips are drawn into a smile. His florid and ampler brother stands beside him at the right, facing the front and leaning back against the shelf, his hands piously clasped over his expansive waist, and his merry face wreathed in smiles as he cocks his head ever so little toward the reader. Back of them are many books and documents on shelves from floor to ceiling. There is a bright light on all.

Signed at the lower left, TH. CEDERSTRÖM, MÜNCHEN.

From the private collection of the late Edwin Thorne.

No. 21

GEORGE H. McCORD

AMERICAN 1840—1909

ON THE BEACH

(Pastel)

Height, 14 inches; length, 20 inches

HIGH cliffs on the right rise behind a broad, sandy beach, a cluster of red-roofed cottages nestling at their foot, the cliffs in places sheer and white, with some broken slopes that are grass-covered. A group of fisher-folk are standing on the beach near some small boats, and others are seen on some heavy working-sloops which are in shallow water on the beach, waiting for the tide to rise. The sea to the left of them, their own sails, and the clouds overhead are tinged in hues of the sunset, and the shadows of the sails fall toward the foreground.

Signed at the lower left, G. H. McCORD.

OWNER, *Estate of the late H. VICTOR NEWCOMB.*

No. 22

EVERET SHINN

AMERICAN 1873—

THE RED DRESS

(Pastel)

Height, 18 inches; length, 22 inches

THE front of a stage is shown, covered with an olive-green carpet before a neutral, smudged back-drop or background of grayish-black with reflections of the carpet and of the red dress of a solitary woman performer, who stands in the center. Her dress is a bright scarlet. The woman, who stands with her arms extended at her sides, looking forward, holds high in her left hand a red paper lantern of the same hue as her gown.

Signed at the lower right, E. SHINN.

OWNER, W. BEACH DAY, Esq.

NO. 23

JOSEPH H. BOSTON

AMERICAN, CONTEMPORARY

MOONLIGHT

Height, 18 inches; length, 22 inches

A soft, sandy road, making a bend in the foreground, leads down to a group of cottages in the middle distance, near the shore of a harbor which is bounded on the far side by a line of hills, where more houses are indicated. The cottages are showing their evening lights, and lights appear on boats distant in the water, and the whole scene is bathed in the soft light of the moon, which is seen beyond the thinnest of misty cloud-veils.

Signed at the lower left, Jos. H. Boston.

OWNER, *Estate of the late H. VICTOR NEWCOMB.*

No. 24

ARTHUR PARTON, N.A.

AMERICAN 1842—

A WOODLAND POOL

Height, 24 inches; width, 18 inches

IN the foreground of marshland are green reeds and a pool, and beyond the water trees of varied form extend in an open line across the landscape, the taller ones lifting their topmost branches above the picture. At the base of the trees, near the pool, a hunter is making his way toward a clump of undergrowth, his dog a little in the lead.

Signed at the lower right, ARTHUR PARTON.

From the private collection of the late EDWIN THORNE.

No. 25

ANTONIO CASANOVA Y ESTORACH

AMERICAN 1847—1896

ANTICIPATION

Height, 22 inches; width, 17 inches

BEFORE a long table covered with a rich, pearl-white cloth with drawn-work ornamentation in its deep and elaborate borders, a fat and heavy monk stands facing the spectator as he draws the reluctant cork from a promising bottle of wine. He is in a buff-gray habit and wears a long blue apron, which he has pushed aside to grip the inviting bottle between his knees, and he smiles as he shuts his teeth to give a long, strong anticipatory pull. His broad pate is bald, a bit of his remaining gray hair curling over each temple, and he has the hardy complexion of a good liver. The light falls on monk and table, the room back of him being dark.

*Signed at the lower left, ANTONIO CASANOVA Y ESTORACH,
PARIS, 1886.*

From the private collection of the late EDWIN THORNE.

No. 26

C. VON BERGEN

GERMAN

THE KNITTING LESSON

Height, 22 inches; width, 17¾ inches

A YOUNG peasant girl in a gray waist and blue apron, seated on a wooden bench against the gray wall of a humble cottage room, is teaching her younger sister—a flaxen-haired child—to knit. Each holds a piece of knitting and the needles, and the elder has paused to take her sister's small hand and direct its work with the needle aright. The child is in brown with a red apron. Light from a window at the right, before which a flowering potted plant is seen on the sill, falls upon the children and brightens a spot of the floor and wall.

Signed at the lower right, C. v. BERGEN, 1886, MÜNCHEN.

From the private collection of the late EDWIN THORNE.



No. 27

DOMINGO-MUÑOZ

SPANISH

THE SPY

(Panel)

Height, 18 inches; length, 24 inches

BESIDE a gray-walled inn with a red-tiled roof, over which projects a green arbor, on the right, three officers are at déjeuner at a table spread with a snowy-white cloth and various refreshment, while sentinels stand near. Two women, one in black, the other in a white mantilla, and in the bright colors of a happy southland—one of them carrying an opened fan which she holds in an attitude of coquettish defiance—approach near the center, eyeing the officers keenly and submitting in their turn to sharp inspection. On the left and in the middle distance are various groups of soldiery and a few horses, and here and there are noticed stacked arms.

Signed at the lower left, DOMINGO MUÑOZ, PARIS.

From the private collection of the late EDWIN THORNTON.

No. 28

LUDWIG HARTMANN

GERMAN 1835—

PLOWING

(Panel)

Height, 15½ inches; length, 27 inches

Two men are plowing in a broad field, each with his own team. One old man at the left is bent over his plow handles, his team of a light horse and a brown one moving away from the spectator and toward the right. The other farmer is standing, facing the onlooker, his team of one dark brown horse and one sorrel resting and looking toward the observer as they are headed to the right. A part of the foreground is in the shadow of a cloud. Across the field, in sunshine, two women and a man are seen gossiping beside some cows which are coming out from the shadow of trees. The picture is bounded by a line of hills, a group of buildings seen on one distant crest.

Signed at the lower right, LUDW. HARTMANN, MÜNCHEN.

Purchased from D. Heineman, Munich.

OWNER, STANLEY P. GIFFORD, ESQ.

No. 29

LANDSCAPE

BY

HENRY W. RANGER

No. 29

HENRY W. RANGER

AMERICAN 1858—

LANDSCAPE

Height, 18 inches; length, 25½ inches

THE head of a pond or small lake and its marshy borders are blue and green over a broad foreground, the wider part of the lake at the left being mottled with gray reflections of the fleecy clouds which are strewn thickly across a pale blue sky. On the farther side of the water two small farmhouses and a barn, among low trees, are built at the base of rolling uplands of the distance, which at the left mount to a high rugged hill. Toward the red and yellow farmhouse at the right a figure is approaching. The neighboring cottage, white, adds its reflection to the others mingled in the lake, and near it is a red boat which a farmer is entering. It is a hot, bright, sunshiny day of summer.

Signed at the lower left, H. W. RANGER, '99.

OWNER, *Estate of the late H. VICTOR NEWCOMB.*



No. 30

GEORGE H. SMILLIE, N.A.

AMERICAN 1840—

IN WESTCHESTER COUNTY, NEW YORK

Height, $18\frac{1}{4}$ inches; length, $26\frac{1}{2}$ inches

A GREEN hill sloping from the left is bounded in the middle distance by a series of trees descending the hill, and toward the bottom following the line of a stone fence which at the right separates the hill's slope from low, flat fields beyond. One of these is brown under cultivation, its neighbor a green meadow. In the distance, far beyond a brown wood with blue shadows in its depths, is the silvery-white line of a broad river near the horizon. In the foreground the slope of the hill is marked by some outcropping gray, flat rocks, and the shadows of trees and stumps which the sun from the right casts up the hill.

Signed at the lower left, GEO. H. SMILLIE, N.A.

OWNER, *Estate of the late H. VICTOR NEWCOMB.*

No. 31

DANIEL RIDGWAY KNIGHT

AMERICAN 1850—

RURAL COURTSHIP

Height, 26 inches; width, 21½ inches

A TALL wooden garden gate is swung open and a peasant maiden leans dreamily against it, listening to her tall and hardy lover who stands in heavy *sabots* in front of her, leaning on the opposite gate-post. At either side is seen the stone wall of the garden, the path down the center to the gate is dotted with fallen leaves, and beyond the wall is a green and tree-grown landscape. The girl is hatless, and wears a purple-lilac waist and rolled-up buff-gray skirt, and a white kerchief about her neck. She has brought her knitting with her and toys with it idly. The youth, who is coatless, is clad in rusty-brown of a rich, unctuous surface.

Signed at the lower left, RIDGWAY KNIGHT, PARIS, 1886.

From the private collection of the late EDWIN THORNE.

No. 32

GEORGE H. McCORD

AMERICAN 1840—1909

THE LIGHTHOUSE—MOONLIGHT

Height, 20 inches; length, 30 inches

ON the right a round, white lighthouse, now green in the moonlight, rises at the end of an attached group of low buildings on a low, rocky shore on which some rowboats lie, the tide being out. In front of the lighthouse, toward the left, the harbor waters are brilliant with reflections from the full moon, which is among some loose clouds aloft, mingled with touches of color reflected from the red flare of the lighthouse. Here and there boats, some with their sails up, appear in silhouette, and in the distance are seen projecting points of land at the harbor mouth.

Signed at the lower left, GEO. H. McCORD.

OWNER, *Estate of the late H. VICTOR NEWCOMB.*

No. 33

WILLIAM RITSCHEL

AMERICAN 1864—

THE HOUR BETWEEN

(Water Color)

Height, 20 inches; length, 29½ inches

“THE hour between” is the time between sunset and moonrise, or daylight and true night, and in this bright gloaming here a shepherd in a blue blouse is seen following his gray sheep, which he is driving in a flock down a wide, irregular road, away from the spectator. At either side low hills slope gently to the road, along which on the right runs a narrow brooklet, and at a bend in the road, toward the distance, are peasants’ cottages in the shelter of masses of trees.

Signed at the lower left, WM. RITSCHEL, 1903.

OWNER, *Estate of the late H. VICTOR NEWCOMB.*



No. 34

FRANCESCO VINEA

ITALIAN 1846—

THE FORTUNE TELLER

Height, 23 $\frac{1}{2}$ inches; length, 28 $\frac{1}{2}$ inches

FOUR gallants are gathered about a table with a lace-bordered white coverlet in an inn, where they have had refreshment. A young nobleman with flowing locks, in a light blue costume and white stockings, is seated beside the table, with his left hand extended to a bent old woman leaning on a staff, who reads his palm and tells him his future. Two of his older companions—one in pink breeches, with turned-down drab boots, and one in a mahogany-brown costume—have risen from their seats and lean over the table to look on, while behind him stands one of his gay young friends, with flowing red locks and wearing a plumed hat, who flirts with a smiling serving maid.

Signed at the lower right, F. VINEA, FIRENZE, 1890.

Purchased from Boussod, Valadon & Co.

OWNER, STANLEY P. GIFFORD, ESQ.



No. 35

SALVADOR BARBUDO-SANCHEZ

SPANISH 1858—

IN HONOR OF HIS EMINENCE

Height, 21½ inches; length, 33¼ inches

IN a brilliant palace hall, elaborately ornate, three great ladies in massive white wigs and the richest of gowns are entertaining an elderly cardinal. Seated in the center, he leans his chin upon his left hand, the elbow resting on the arm of his high-backed carved gilt chair. One of the ladies, seen in profile, looks straight at him; another, behind her, in back view, accompanies on the piano the third and youngest of the trio, who is playing for His Eminence on the violin, while his sober gaze is directed downward. A man stands by, waiting with refreshment.

Signed at the lower left, BARBUDO, ROMA, 1901.

Purchased from Fischel, Adler & Schwarz.

OWNER, STANLEY P. GIFFORD, Esq.



No. 36

GUSTAVE JACQUET

FRENCH 1846—1909

ROMANCE

Height, 29 inches; width, 23 $\frac{3}{4}$ inches

A FAIR young woman of fresh complexion and rounded figure is seated in a blue velvet upholstered chair, playing the guitar. She is shown at three-quarter length, in a décolleté gown of golden yellow richly embroidered in lace work and floral patterns in white, pink, blue, green and other hues. The elbow sleeves finish with flowing lace and she wears pearl bracelets, and a pearl necklace of a single strand about her neck tied at the back with a black velvet ribbon. Her blond hair is decked with flowers and a black velvet pompon, and her head turned so that she is seen in full face.

Signed at the lower right, G. JACQUET.

By order of CARDOZA & NATHAN, ATTORNEYS.

No. 37

FRITZ THAULOW

NORWEGIAN 1847—1906

SUNSET ON THE RIVER

Height, 25 $\frac{1}{2}$ inches; length, 32 inches

A BROAD, rapidly flowing stream runs out of the foreground on the left, reflecting the tones of a sunset sky and the colors of the foliage of overhanging trees which grow on the right bank in the middle distance. Beside the trees is a rich meadow, which continues on the opposite side of the stream, where cattle are grazing and lying down. Beyond them is a moderate-sized, partly wooded hill, which, with a red-roofed and whitewashed cottage at its base, is glowing with the warm light of the setting sun.

Signed at the lower right, FRITZ THAULOW.

From the Julius O. Frank sale, American Art Association, 1907.

OWNER, STANLEY P. GIFFORD, ESQ.



No. 38

P. JAZET

FRENCH

AFTER THE REVIEW

Height, 22 inches; length, 34 inches

THE scene is in an open woods of France, through which a narrow highway runs, just here passing by a level bridge over a stream or ravine below, the bridge approach protected by low stone abutments and parapets. Grouped about these are officers and soldiers, seated on the ground or at tables, smoking cigarettes or refreshing themselves from their canteens. Two country wenches in *sabots*, seated on a parapet, listen to the badinage of a bugler; officers who are standing near their horses in the road look on; and in the distance more of the troops, mounted and afoot, are seen on the plain and among the trees and along the road.

Signed at the lower left, P. JAZET, 1883.

OWNER, *Estate of the late MRS. SUE McLEUE CLARK.*

No. 39

ENGLISH SCHOOL

PORTRAIT OF MARGARET BRYAN

Height, 30 inches; width, 25 inches

THE portrait of a dark-haired young woman with a wise and contained smile, facing the spectator, her figure turned slightly to the right and her fair and oval face slightly to the left. She is shown at half-length, standing. Her left arm rests on a green-covered pedestal, almost shoulder-high, the hand gently clasping the folds of a black mantle which is draped over her shoulder. The right arm hangs gracefully at her side, with the elbow slightly flexed. The waist of her creamy-white, loosely clinging gown is crossed in graceful folds about her breasts, the low neck-opening edged with lace, and has lace shoulder-sleeves finishing with a narrow band of pyramidal ornament. Neutral background of brownish tone.

By order of CARDOZA & NATHAN, ATTORNEYS.

No. 40

SAINT CECILIA

(SPANISH SCHOOL)

No. 40

SPANISH SCHOOL

XVIIITH CENTURY

SAINT CECILIA

Height, 36 inches; width, 28¾ inches

AGAINST a dark brown background as of the dim interior of some spacious edifice, the saint is pictured at three-quarter length, facing the right, striking with one hand the keys of an organ while in the other she holds a sheet of music. She turns her face three-quarters to the front and is singing. She is portrayed as a young girl, with full round face, large eyes, and creamy complexion faintly tinged with pink, and she gazes upward with a devoted expression. Her brown hair falling over her shoulders is adorned in red, and she is clad in rich red and blue garments, with a jeweled girdle. A mantle or scarf over her shoulder, falling low, reveals one breast, and a strong light from above on the left illumines her face, the breast and one hand, and is reflected in a brilliant shimmer from the rich blue sleeve of many folds.

By order of CARDOZA & NATHAN, ATTORNEYS.



No. 41

FRENCH SCHOOL

LOUIS XIV

Height, 35 inches; width, 27½ inches

Le Grand Monarque is depicted in full, dark periwig, royal dress and partial armor, at half-length, standing and facing the right but having turned his head to look with majestic condescension in the direction of the onlooker, his eyes from the height of his august position directed just slightly downward. He is observed before a dark, conventional background of draperies and atmosphere. The royal neck is enwound in white, with an ornate lace bow over the rich red coat which is largely concealed by the polished metal breastplate and sleeve armor. His shoulder is crossed by a blue sash, and a mantle of royal purple curls before his chest.

By order of CARDOZA & NATHAN, ATTORNEYS.

No. 42

ROBERT C. MINOR

AMERICAN 1840—1904

CRADLE OF THE HUDSON

Height, 26 inches; length, 36 inches

THE noble river that becomes an estuary for the world's commerce 300 miles below is shown here a narrow blue stream, hardly more than a brook. Its waters are hurrying for a brief space through a sinuous lane or bed between sloping banks of dense, luxuriant green—herbage and foliage alike varying in their tones from a deep, dark green of density and shadows to a light, yellowish-green in the brighter places of a vast wilderness. Near the foreground at either side of the stream are trees detached or in groups, and on the right are some moss-grown gray rocks, above the water. Farther back all is green forest, against a distance of blue mountains under a gray and blue sky with some yellowish-gray clouds.

Signed at the lower right, MINOR.

OWNER, *Estate of the late H. VICTOR NEWCOMB.*

No. 43

*SUSSEX COTTAGE,
PULBOROUGH, ENGLAND*

BY

ROBERT W. VAN BOSKERCK

No. 43

ROBERT W. VAN BOSKERCK

AMERICAN 1855—

SUSSEX COTTAGE, PULBOROUGH, ENGLAND

Height, 24 inches; length, 36 inches

A HANDSOME cottage of ancient style, with exterior beams and plastered walls, is perched upon a bank on the right of a road, its red brick chimneys rising above it at either end. Its lower roof is of red tile about the dormer windows, elsewhere of deep thatch whose brown tone has been turned to green by moss. Behind it are greenish-brown trees, beside it the grass grows, and most of its front yard is a bright, blossoming, characteristically variegated humble English garden. An old man leans on the gate watching some chickens that are feeding in the road.

Signed at the lower right, R. W. VAN BOSKERCK.

OWNER, *Estate of the late H. VICTOR NEWCOMB.*



No. 44

CARLETON T. CHAPMAN

AMERICAN, CONTEMPORARY

*THE BONHOMME RICHARD AND SERAPIS,
SEPT. 23, 1779—PAUL JONES'S GREAT
VICTORY"*

Height, 32 inches; width, 26 inches

THE great, high-sided ships are shown alongside, one bow-on and headed to the left, the other stern-on and outside of her. It is getting dark in the skies above and on the waters below, but the ships are alight with the blaze of the American, and the figures of the men fighting them can be seen on the decks, in the light or in silhouette, with arms in their hands. The square sails aloft appear some in shadow, some in the glare from below.

Signed at the lower left, CARLETON T. CHAPMAN.

OWNER, *Estate of the late H. VICTOR NEWCOMB.*

No. 45

EDUARD SCHLEICH

GERMAN 1812—1874

THUNDERSTORM

Height, 18½ inches; length, 33 inches

BROAD fields of green pasture-land in the middle distance are in sunshine, as are patches of the landscape elsewhere, both near and far, while the shadows of gathering thunder-clouds darken lines of woods in the distance, and a stretch of the country across the middle distance. Here the land descends more or less abruptly from the sunlit pasture-plateau to a shallow stream crossing the foreground. Beyond the water is a loaded wagon, and a peasant woman in a blue skirt is walking up the slope toward the pastures. Half-buried in a sheltering clump of trees and bush, of rich, velvety foliage is a group of cottages whose red and brown roofs are seen in part in the sunshine. Beyond the pastures two old windmills with heavy arms rise above the light horizon, against bluish-gray clouds which are massing there, while the darker storm-clouds—driven by the winds—are assembling overhead, the blue sky visible in patches among them.

Signed at the lower left, ED. SCHLEICH.

From D. Heineman, Munich.

OWNER, STANLEY P. GIFFORD, Esq.

No. 46

F. SOULACROIX

FRENCH 1825—

"HERE I AM!"

Height, 35 inches; width, 20 inches

STEPPING out between long, gray satin portières, which she has just parted, and which still conceal portions of her gown about the feet, a tall, buxom lady comes toward the spectator. But she pauses and turns her head to her left to greet with a warm and happy smile someone not seen in the picture, as she announces: "Here I am!" She wears an Empire gown of pink satin, sleeveless and low, with white lace showing at the laced corsage. She is plump and blond, and her blond hair, verging upon red, is done high and bound in pink bands. She catches the curtains with each hand, the left arm down at full length, the right a bit flexed, and she stands on a marble floor. Interest has been centered in the quality and texture of the broad surfaces of the lucent gray and pink fabrics.

Signed at the lower right, F. SOULACROIX.

Purchased of D. Heinemann, Munich.

OWNER, STANLEY P. GIFFORD, Esq.

No. 47

A. PENOT

FRENCH

RIEUSE

Height, 28½ inches; length, 36 inches

THE three-quarter length figure of a bright-faced young woman, nude, resting amid downy cushions and draperies on a divan, the light falling from the left full upon the supple torso. She is seated, facing the spectator, a rich dark robe wound about her limbs, and has thrown her body and head down upon the couch toward the right—her abundant dark hair curling loosely over the green cushion, ornamented in gold, on which her head lies, resting on her left arm. The right arm is raised straight up, and flexed at the elbow, bringing the hand down again to toy with her hair, while she looks at the spectator, smiling cheerily and half-mockingly, with parted lips. The play of the light, and the influence of the reflections of the draperies, upon the pliant flesh are carefully studied and interestingly depicted.

Signed at the upper left, A. PENOT.

From the Salon of 1906 (No. 1299), where it was recorded as having already received previous mention.

OWNER, STANLEY P. GIFFORD, Esq.



No. 48

LUCIEN DOUCET

FRENCH

FIVE O'CLOCK TEA

Height, 24 inches; length, 36 $\frac{1}{2}$ inches

IN a rich interior of olive and mahogany tones with a vermillion floor-covering a varied company are gathered. At the right a middle-aged man, hat in hand, bends over the chair of a Titian-haired young lady in lace waist and lavender skirt, gallantly touching his lips to her finger-tips, while back of them another red-haired lady calls her excessively correct visitor's attention, in a whisper back of her hand. On the left a young man turns music for a young woman at the piano. Through a draped archway in the center two other ladies are entering the room, one with a teapot, and a lady in white at the side holds out her cup.

Signed at the lower left, L. DOUCET.

Purchased from Messrs. Boussod, Valadon & Co., 1890.

OWNER, *Estate of the late MRS. SUE McLURE CLARK.*

No. 49

HUGH BOLTON JONES

AMERICAN 1848—

A BROOK IN EARLY SPRING

Height, 24 inches; length, 40 inches

A BROAD hillside slopes from the right to meadows threaded by a winding brook. At the foot of the hill the landscape is crossed by a line of trees, brown and with little foliage, which extends as a penetrable screen across the middle distance. The green landscape is glimpsed beyond, and in the distance are blue hills under a pale blue sky overspread by light gray clouds. The broad brook taking an irregular course about the foreground reflects the light tones of the sky and the darker brown shadows of the trees and bushes. The meadow is green and yellow, with an occasional brown bush.

Signed at the lower right, H. BOLTON JONES.

From the private collection of the late EDWIN THORNE.

No. 50

HARRY CHASE

AMERICAN 1853—1889

RIDING AT ANCHOR IN A GALE

Height, 40 inches; width, 30 inches



AN old-fashioned full-rigged ship, with the white band of a frigate, her sails furled and no one visible aboard, is pictured head-on as riding at her two anchors in a rolling, tossing sea. At the moment her bow is raised on a green sea which breaks to foam against her stem, the light striking the water with a reflection of her side and yellow bottom. To port of

her, off her quarter, an anchored brig is plunging bows under, and in the distance other ships are seen. The sky shows plenty of wind but no rain-storm.

Signed at the lower left, H. CHASE, 1882.

OWNER, *Estate of the late MRS. SUE McLURE CLARK.*

No. 51

FRITZ THAULOW

NORWEGIAN 1847—1906

BRIDGE AT BEAULIEU

Height, 29 inches; length, 36¼ inches

ON the left the ancient stone bridge of many arches comes into the picture in the foreground, leading back and slightly toward the right. Beyond it some cottages of stone, brick and plaster, with varied and picturesque roof lines, are clustered before wooded hills, under a grayish-white sky with suggestions of purple, the tree-tops forming a high horizon. The nearest cottage, on lower land, stands to right of the bridge, on the farther bank of the river, which coming from under the bridge overspreads almost the whole foreground. The cottage is red and its reflection warms somewhat the dark, cold, green water, partly snow-laden, which carries many other reflections in its rippling current. Roofs, the limbs of trees, the bridge edges and its railing are snow-covered, snow is piled on the steps leading down to the water before the red cottage, and over one white-roofed cottage gray smoke rises from the single chimney straight up in the wintry air.

Many tones in the stone, brick and mortar of the bridge give the structure an attractive quality, nicely balanced by the white of the snow and the colors of the varied cottages.

Signed at the lower left, FRITZ THAULOW.

OWNER, *Estate of the late H. VICTOR NEWCOMB.*





No. 52

JEAN RICHARD GOUBIE

FRENCH 1842

THE FALCONERS

Height, 35 inches; length, 51½ inches

A COMPANY of gentlemen in cocked hats and rich apparel are out with their mounts for a day's sport with the falcons. Four of them are riding away toward the right, over moorland toward a stream, watching the flight of three of the birds. The others of the party are gathered in the foreground, two of them interested in the capture of a great owl that has been trapped. At the left background are dense woods. Ten figures appear in all, their embroidered coats of red, pink, blue, green, lavender and buff, and their horses bay, sorrel, gray, cream and piebald.

Signed at the lower right, R. GOUBIE.

OWNER, *Estate of the late H. VICTOR NEWCOMB.*

No. 53

MAURICE LELOIR

FRENCH 1853—

LA DERNIÈRE GERBE

Height, 71 inches; length, 110 inches

IN a gaily decorated boat on a winding river of gentle current and smooth surface, a group of men and women are seen in brightly colored costumes, celebrating the completion of the harvest. Under a canopy in the stern a man in red and a woman in blue are seated on stacks of ripened grain, the rowers seated before them, and farther forward in the boat are other persons playing music as the craft moves slowly along. Flowers are festooned all about the long, slim boat, tall bouquets being erected beside the canopy, and high above the stem a cock is perched upon a sheaf of grain garlanded with many blossoms. The river forms the foreground, with trees in the center of the bank across the stream, and next them toward the right appear groups of happy harvesters with their implements.

Signed at the lower right, MAURICE LELOIR, 1882.

From the Salon of 1882, No. 1637.

Painted to order for the late John Wolfe. From the John Wolfe Collection.

From the Alexander Blumenstiel Collection, American Art Association, 1906, under the title "The Harvest Festival."

By order of CARDOZA & NATHAN, ATTORNEYS.

No. 54

SCHOOL OF RIBERA

THE ANATOMIST

Height, 54 inches; width, 38 inches

AGAINST the somber background of a dark room an aged bearded enthusiast, with curling and disheveled brown hair and seamed brow, is portrayed intently studying a dark brown human skull. He is shown at three-quarter length, seated before a writing desk, with a large parchment tome open on his lap and resting against the desk. He keeps it open with the hand that is holding the skull, his other hand resting above his inkwell and holding ready to dip, for annotations, his quill pen. A heavy, dark red robe, his only garment, which hangs in folds about his figure, has fallen from one shoulder, exposing the aged breast and one arm. The light from a lantern with a reflecting mirror, which is supported by a bracket over the reading desk, strikes full upon the anatomist's features and his brown exposed shoulder, and illumines a crucifix on the wall below the bracket.

By order of CARDOZA & NATHAN, ATTORNEYS.

THREE BARYE BRONZES

Belonging to the Estate of the late Mrs. Sue McLure Clark

ANTOINE LOUIS BARYE

FRENCH 1796—1875

No. 55

LION CRUSHING A SERPENT

Height, 10½ inches; length, 14 inches



BROWN patina. Reduction by Barye of his famous colossal group, still standing in the gardens of the Tuileries, Paris. French people saw an allusion to political parties in this monument of a lion placing his paw on a vicious

serpent. The older classicists, who may have cared little for politics, but everything for Roman grandeur, were also incensed, because they thought that animals were beneath the dignity of large sculpture. Instead of striking at the serpent, the lion is more disdainful than furious; he shows his teeth and growls, and anchors the serpent to the spot with one formidable paw. The mane is treated in great masses or waves of hair.

Signed on the base, BARYE.

No. 56

AN ELEPHANT CRUSHING A TIGER

Height, 8 $\frac{1}{2}$ inches; length, 13 $\frac{1}{2}$ inches



GREEN patina. The Duc de Montpensier gave Barye a special order for this group, and in 1837 he finished it. It was not sent to the Salon because the favors received by the sculptor from members of the royal family excited so much jealousy

that his pieces had been refused before. Here we are in Northern India assisting at a duel to the death between the largest and wisest of vegetarians and the fiercest and most powerful of flesh-eaters. The tiger has grappled the elephant's shoulder. The elephant has torn him off with his trunk, and before he can get his feet has pinned him to the earth with his right tusk.

Signed on the base, BARYE.



No. 57

PANTHER SEIZING A STAG

Height of brouze, 14½ inches; length, 22 inches

ANTIQUE green patina. A panther has caught a stag in such a fashion as to paralyze its efforts to escape. It cannot use its horns, and the creature's weight forbids the stag throwing it off by flight. The enemy is searching for the artery which, if severed, will finish the struggle. Magnificent modeling, each animal characteristically handled.

Signed on the base, BARYE.

No. 58

N. WATTIEAUX

VULCAN HEARKENING TO VENUS

(Painting on porcelain, in heavy brass frame)

Height, 8 inches; length, 12 inches

VULCAN, nude, a hammer in one hand and a sheathed sword in the other, is seated on a red robe, an anvil at his elbow, on which Cupid is perched while turtle doves coo beneath it. Vulcan looks up over his shoulder to Venus, in brilliant drapery, her bust exposed, who appears just back of him raising a halting finger, while before him lusty youths hold ready and waiting his helmet and breastplate. At the left, three men, nude to the waist, are working vigorously at his blazing forge, whose smoke rises to the ceiling.

Signed at the lower right, N. WATTIEAUX.

OWNER, *Estate of the late MRS. SUE McLURE CLARK.*

A COLLECTION OF PRINT PORTRAITS
WITH ORIGINAL ETCHINGS, AUTOGRAPHS AND OTHER MEMORIALS
OF EMINENT PERSONS, GROUPED IN INDIVIDUAL FRAMES
BELONGING TO THE ESTATE OF THE LATE
H. VICTOR NEWCOMB

No. 59

ETCHING

BY Jean François Millet, with specimen of his penmanship.
A peasant mother shown at three-quarter length is facing front
and turned slightly to one side. She holds her baby lying at
full length across her lap, and is herself tasting a cup of
broth with a spoon.

Signed at the lower left, J. F. MILLET.

Below it is an envelope addressed by Millet.

Purchased from E. F. Bonaventure, New York.

No. 60

*ETCHING, PORTRAIT AND AUTOGRAPH
OF J. L. E. MEISSONIER*

A SCRIBE or attorney is seated with his back to the spectator and facing toward the left, at a table, busily writing with a quill while a man in uniform waits, his hand on the table.

Signed EM in monogram.

A FULL-LENGTH portrait of Meissonier by L. Mouziès. Meissonier stands in sack coat, breeches and puttees, facing the left, and turned nearly three-quarters from the spectator so that his face is barely seen in profile, examining a small sculpture of a horse.

AN autograph letter by Meissonier, requesting his account from M. Mühlbacher.

Purchased from E. F. Bonaventure, New York.

No. 61

*ETCHING, PORTRAIT AND AUTOGRAPH
OF JEAN FRANÇOIS MILLET*

A GOATHERD in *sabots* and clumsy peasant's dress stands in a hollow among hills whereon her goats are foraging. She faces the right, three-quarters front, well before her goats.

Signed at the lower right, J. F. MILLET,

HEAD and shoulders portrait of Millet, drawn and engraved by Étienne Gabriel Bocourt. In robust middle age, with full beard, and thick hair brushed back; facing left, three-quarters front.

CERTIFICATION by the Mayor of Chailly (on the Barbizon plain) of a letter of M. Eugène Cuvelier regarding a dog, the letter endorsed "Pour approbation du certificat," by J. F. Millet, whose signature is followed by that of Théodore Rousseau.

No. 62

ENGRAVING,

*BY CHARLES FRANÇOIS DAUBIGNY, AN
AUTOGRAPH LETTER AND A PORTRAIT
OF HIM*

ENGRAVING by Daubigny after his own painting, "Parc à Montons—Le Matin"; the flock near a fence, beyond which is a shepherd's hut on wheels, with an orchard in the background.

PORTRAIT of Daubigny by Massere; head and shoulders, to the right, three-quarters front; wearing a cap.

END of an autograph letter by Daubigny, with signature, and date 1868.

No. 63

ETCHING,

*AUTOGRAPH LETTER AND PORTRAIT OF
JEAN BAPTISTE CAMILLE COROT*

ETCHING by Corot, "Souvenir d'Italie," a landscape with trees and distant buildings; apparently one of his own paintings.

AN autograph letter by the artist.

PORTRAIT of him by Etienne Gabriel Bocourt; head and shoulders, his white hair flying; facing the right, three-quarters front; smoking a pipe.

No. 64

*HEAD AND SHOULDERS PORTRAIT
OF SIR THOMAS LAWRENCE*

WITH an illustration of one of his paintings and an autograph letter.

Purchased from E. F. Bonaventure, New York.

No. 65

*ETCHING, PORTRAIT AND AUTOGRAPH
OF VICTOR HUGO*

HALF-LENGTH seated portrait of Hugo, facing front and slightly to the right, by De C. Motte, after Deveria (1829).

AN etching of landscape and ruins, by Hugo.

AN autograph letter of the poet's.

Purchased from E. F. Bonaventure, New York.

No. 66

*PORTRAIT AND AUTOGRAPH
OF JOHN GREENLEAF WHITTIER*

ENGRAVED portrait of the poet by J. A. J. Wilcox, in head and shoulders, facing the right, three-quarters front. The Quaker is depicted in his age, with gray hair and beard, the upper lip shaven and his severe but kindly gaze directed downward, as in deep thought.

AN autograph letter to "my dear Osgood" (the publisher) expressing thanks for a biographical sketch of Lowell.

Purchased from E. F. Bonaventure, New York.

No. 67

*PORTRAITS AND LOCK OF HAIR
OF QUEEN VICTORIA*

A PORTRAIT of Victoria as the young queen, crowned, drawn by Sandoz and engraved by Tavernier.

A LOCK of Victoria's hair under glass in a medallion frame, and a letter dated Chelsea, Sept. 5, 1842, from the wife of the queen's jeweler, enclosing the lock promised to a child.

FULL-LENGTH portrait of the queen, crowned, standing on the dais before her throne, in a white satin, ermine-trimmed décolleté gown.

Purchased from E. F. Bonaventure, New York.

No. 68

*PORTRAITS OF THE EMPRESS JOSEPHINE,
WITH MEDALLIONS OF NAPOLEON*

BLACK and white engraving of a head and bust portrait of Josephine, crowned, within a heart and an elaborate frame.

HEAD and bust lithograph in color by Mersaldy after I. Isabey; the empress faces the left, three-quarters front, a fluffy drapery enwinding her.

TWO MEDALLION portraits of Napoleon, one in gold; one in gold and enamel in miniature, in an enameled star.

Purchased from E. F. Bonaventure, New York.

No. 69

*PORTRAITS OF THE COMTESSE DU BARRY,
WITH LETTERS*

FULL-FACE engraved portrait by L. le Grand, turned slightly to right; head and shoulders, in plain dress, depicted as in a medallion bound with ribbons and floral strands and surmounted by two doves. Verses in French below.

HEAD and bust portrait, in elaborate Court dress, with low corsage, powdered curled wig and ostrich-feather headdress adorned with flowers. Slightly smiling. Engraved by Bonivet. Below, memorial inscription reciting her decapitation.

*PORTRAIT AND STATE PAPER OF QUEEN
ELIZABETH*

PORTRAIT engraved by W. T. Fry after the original by Zuccherò in the Marquis of Salisbury collection. Proof. The queen is in royal purple and white lace, with yellow brocaded waist very low cut, and wears a rope of pearls and a rich claret-red cloak. Three-quarter length, standing.

A COMMAND, on parchment, signed by Elizabeth and addressed "To all Admiralls."

SECOND AND LAST EVENING'S SALE

TUESDAY, APRIL 15, 1913

IN THE GRAND BALLROOM OF THE PLAZA

FIFTH AVENUE, 58TH TO 59TH STREETS

BEGINNING AT 8.30 O'CLOCK

No. 72

JEAN RICHARD GOUBIE

FRENCH 1842—

THE END OF THE RIDE

Height, 14 inches; width, 11 inches



TWO EQUESTRIANS, who have been out for a morning ride on a bright day of early summer, when the trees are in full and deep green foliage, are seen in the foreground, in a private road leading to a dairy farm. They are riding away from the spectator, in the direction of a gate. The lady, on the left, in a black riding habit, is mounted on a sorrel horse; her escort, in

gray, who is on a horse of rich, almost black coat, points with his crop to a sign on the stone gate-post at his right, reading: "*Ici on vend du lait doux.*" The lady is seen in profile, against the opposite post. Beyond them on the left are tall, thick trees, and beyond the gate are to be seen thatched-roofed buildings of the farm.

Signed at the lower right, R. GOUBIE, 1886.

From the private collection of the late EDWIN THORNE.

No. 73

EDWARD ALLAN SCHMIDT

GERMAN, CONTEMPORARY

THE ARMORER

(Panel)

Height, 9 inches; width, 7 inches



THE armorer, a well-knit man with sandy-brown hair and full beard, stands at his bench facing a window at the left whence the light comes, and turned three-quarters toward the spectator, busily engaged with his work. All about him are parts of armor and his tools, and back at the right his forge glows red under its broad chimney. The armorer wears a long brown leather apron, which tones in with

the gray and brown walls of his quarters.

Signed at the lower right, ED. ALLAN SCHMIDT, 1899.

OWNER, *Estate of the late MRS. SUE McLURE CLARK.*

No. 74

SUNSHINE AND SHADOW

BY

GEORGE INNESS

No. 74

GEORGE INNESS

AMERICAN 1825—1894

SUNSHINE AND SHADOW

(Panel)

Height, 12½ inches; length, 15 inches

A MEADOW with coarse growths of green grass and brown weeds, partly in sunlight, extends back to indefinite hills of the distance, before which, on the plains, houses appear. Tall woods at the edge of the foreground on the right, green and touched with red, and rising out of the picture, cast a light shadow over the nearer part of the meadow, which beyond them is all in the sunlight, and the light also strikes upon trees of the middle distance on the left, whose bushy tops appear against a grayish-white sky that over the hilltops has a pinkish note.

Signed at the lower right, G. INNESS, 1893.

OWNER, *Estate of the late H. VICTOR NEWCOMB.*



No. 75

COUNTY KERRY

BY

ALEXANDER H. WYANT

No. 75

ALEXANDER H. WYANT

AMERICAN 1836—1892

COUNTY KERRY

Height, 12 inches; length, 20 inches

A LOW stone hut with a heavy thatched roof is built high up in the mountains, on a rocky eminence whose broken sides are bright with green grass, mingled with reddish growths amongst the vegetation. Upheaved and jagged rocks are everywhere. The sunshine falls upon hut and foreground, but over the distance a mist has descended, through which tall peaks loom toward a gray, mysterious sky.

Signed at center of the bottom, A. H. WYANT.

From Reichard & Company, 1888.

OWNER, W. BEACH DAY, ESQ.



No. 76

SPRINGTIME

BY

ROBERT C. MINOR

No. 76

ROBERT C. MINOR

AMERICAN 1840—1904

SPRINGTIME

Height, 11½ inches; length, 15½ inches

A RIVER coming through a well-wooded country is blue with reflections of the fair sky, where it is not green, gray or brown with the fused, liquid pictures of its bordering trees and banks. This water-mirror occupies the foreground and center of the canvas, the river-banks at left and right—and across the background, where there is a bend—being thickly grown with slender trees, all in the fresh, light green foliage of the spring-time. Near one bank is a flat-boat with a blue-clad figure in it whose reflection adds its note to the water.

Signed at the lower right, MINOR.

OWNER, *Estate of the late H. VICTOR NEWCOMB.*



No. 77

J. FRANCIS MURPHY

AMERICAN 1853—

SUNSET

Height, 7 inches; length, 10 inches

NIGHT is settling over a level plain or meadow which is bounded toward the horizon by slightly higher land. On the right two young trees rise out of the picture, and toward the left middle distance is a small group of slender, sparse trees. The sun has gone down and the whole of the visible heavens is blazing with reddened clouds, with a streak of yellow just over the horizon, the glow being reflected in a shallow pool of the foreground.

Signed at the lower left, J. F. MURPHY, 1904.

OWNER, *Estate of the late H. VICTOR NEWCOMB.*





No. 78

J. POKITONOW

RUSSIAN

THE DUTCH HUNTER

(Panel)

Height, 7 inches; length, 13 $\frac{3}{4}$ inches

A BROAD flat landscape appears under a bright gray-blue sky. Trees with a few leaves are growing in groups toward the left, while near the center of the picture three of them stand out in sharp individual outline against the clear sky of an inviting autumn day. The meadow around them is brightened by shallow gray water, and on marshy land in the foreground to the left a hunter is bending over, his gun across his arm, as though to pick up some proofs of his marksmanship. It is a picture of much atmospheric charm.

Signed at the lower right, J. POKITONOW, '86.

From the private collection of the late EDWIN THORST.

No. 79

JEAN BAPTISTE GREUZE

FRENCH 1725—1805

PENSIVENESS

(Panel)

Height, 6 inches; width, 4½ inches



A YOUNG woman of full face and plump arms is portrayed at three-quarter length, seated and turned toward the right, three-quarters front. Her feet resting somewhere higher than the floor raise her knees above the plane of her hips, and she throws herself carelessly forward, arms on knees, as she turns her broad face almost squarely toward the front. She has large, pale blue eyes and very pink lips, and

she wears a pensive smile as she looks vaguely into space, her left cheek and temple resting on her left hand, whose elbow is on her knee. A white cap bound with a red ribbon conceals most of her yellow-mahogany hair, and she wears an old-rose waist with white sleeves, a turquoise-green skirt and a bluish-white apron.

OWNER, *Estate of the late MRS. SUE McLURE CLARK.*

No. 80

NARCISSE VIRGILE DIAZ DE LA PEÑA

FRENCH 1807—1876

THE BROOK IN THE WILDS

(Water Color)

Height, 5 inches; length, 7 inches

A WATER-COLOR with the crispness and vigor in effect of the artist's oil paintings, though very simple. A narrow brook comes in a winding course down through the center of a rough and wild landscape, passing in the middle distance between a green, bush-covered mound on the right, where a single brown tree at the water's edge is silhouetted against the sky, and a rocky hummock on the left with brown bushes. Active yellowish-white clouds course before a bright blue sky, with suggestions of rain-clouds gathering.

Signed at the lower right, N. D.

OWNER, *Estate of the late MRS. STEPHEN MCLURE CLARK.*

No. 81

MARIANO FORTUNY Y CARBO

SPANISH 1838—1874

SPANISH LADY WITH FAN

(Water Color)

Height, 12 inches; width, 8½ inches



A DARK-HAIRED young woman of prominent features and full lips is seen at three-quarter length, her body turned three-quarters from the spectator but her face in profile toward the right. She is gowned in black with suggestions of color, the dress being short-sleeved and her lower arm covered by lace. Black lace hanging from her flat head-dress or cap falls low down her back, a touch of light purple

appearing at the neck, and she carries an open fan decorated in white, dark red and green.

Signed at the upper right, FORTUNY, ROMA.

From the Mary J. Morgan Collection, 1886.

OWNER, *Estate of the late H. VICTOR NEWCOMB.*



No. 82

CHARLES ÉMILE JACQUE

FRENCH 1813-1894

SHEEP IN WINTER QUARTERS

(Panel)

Height, 8 inches; length, 10 $\frac{1}{4}$ inches

IN the corner of a sheepcote, or stable, where a broad slant of sunshine strikes down, two sheep and a lamb are shown, one of the sheep, on the left, facing the spectator, the other standing across the canvas near it and in the center, with the lamb beside it. This one is nibbling at some greens which have been scattered on the straw-covered floor. A lantern hangs against the gray wall, above a feed-rack, a hen is pecking in the straw below, and two other chickens are perched in the semi-darkness on a clumsy wooden stairway on the right, leading to the loft above.

Signed at the lower right, CH. JACQUE.

From the private collection of the late EDWIN THORNE.

No. 83

ANTON MAUVE

DUTCH 1838—1888

OLD COACH IN SNOW

(Water Color)

Height, 10¾ inches; length, 13 inches

AN ancient coach, with a body of a pale olive-green color, is approaching over a snow-covered road which is scarcely to be distinguished from the unfenced fields about it under the heavy snowfall. The storm has ceased, but a few vehicles have left trails along the road. The coach is drawn by a team of old horses, one black, one white, and seems to be a mail or other Government conveyance, the driver and a man on the seat with him both being in a military uniform. In the distance buildings can be seen under a dull gray wintry sky.

Signed at the lower right, A. MAUVE.

OWNER, W. BEACH DAY, ESQ.

44.10.12



No. 84

LANDSCAPE

BY

PAUL DÉSIRÉ TROUILLEBERT

No. 84

PAUL DÉSIKÉ TROUILLEBERT

FRENCH 1829—1900

LANDSCAPE

Height, 13¼ inches; width, 11¼ inches

A RIVER bisecting the landscape passes from sight under a three-arch stone bridge in the middle distance, the water in the foreground reflecting shadows of bridge and bank and the white and blue of the sky. On the bank at the left is a line of low dwellings, seen against a mass of thick trees, and the bank on the right is wooded, tall trees at the stream's edge rising to the top of the picture.

Signed at the lower left, TROUILLEBERT.

OWNER, *Estate of the late* H. VICTOR NEWCOMB.



No. 85

A DUTCH FARMER'S TEAM

BY

ANTON MAUVE

No. 85

ANTON MAUVE

DUTCH 1828—1888

A DUTCH FARMER'S TEAM

Height, 9½ inches; length, 15 inches

A PEASANT farmer of the Low Countries, in a blue blouse, greenish-brown trousers, *sabots* and a black cap, stands in a field at the head of his team, holding them by the bridles for the artist to paint the picture, although they look as if they would stand willingly to rest from their labors. They are harnessed to an old-fashioned, crude farm implement which may be a sort of plow, that is seen against a low green hill rising to the left of the field. The nigh horse is black, the off horse brown. The sky is a dull grayish-yellow.

Signed at the lower right, A. MAUVE.

Purchased from Boussod, Valadon & Co., 1889.

OWNER, *Estate of the late MRS. SUE McLURE CLARK.*



No. 86

PASSING THE FORD

BY

EUGÈNE FROMENTIN

No. 86

EUGÈNE FROMENTIN

FRENCH 1820—1876

PASSING THE FORD

(Panel)

Height, 14 $\frac{1}{4}$ inches; width, 10 $\frac{3}{4}$ inches

ARABIAN horsemen, accompanied by runners on foot and some dogs, have come over a treeless stretch of hilly country to a stream in the foreground at whose border is the beginning of a wood. The leaders have passed the ford, while others of the company are pressing their horses through the water, and two others are coming galloping up, still some distance out on the grassy trail. In the foreground on the near side of the stream a rider on a white mount stands out against the shadow cast by the trees over the water, and the light falls also on a man afoot by his side, who is leading some dogs in leash. The riders in the shadows are accentuated by the red and other colors in their costumes. The sky is somber.

Signed at the lower right, EUG. FROMENTIN, '65.

Purchased of M. Knoedler & Co., Paris.

OWNER, STANLEY P. GIFFORD, ESQ.



No. 87

JEAN JACQUES HENNER

FRENCH 1829—1905

TÊTE ROUGE

Height, 17 $\frac{1}{2}$ inches; width, 12 $\frac{3}{4}$ inches



HEAD and bust of a young woman, her figure turned to the left, three-quarters front, her face turned full to the front. She is looking fixedly at the spectator. She wears a black dress, with a low, square neck-opening. Her red hair is parted in the center and is falling loosely over her shoulders, the mass of it taking the form of an arch about her face. She has dark, deep-set eyes, and white flesh, and her red lips have

almost a purplish tinge. Dark background.

Signed at the upper left, J. J. HENNER.

Purchased of Julius Oehme.

OWNER, STANLEY P. GEEFORD, Esq.

No. 88

NARCISSE VIRGILE DIAZ DE LA PEÑA
MOORISH CHILDREN

Height, 11 inches; length, 17 inches

A GROUP of five little Moorish girls are quietly playing together, three of them seated on the ground and two standing; and one of the latter holds a small green and red parrot. On either side of the group are trees with scant foliage and across a lake in the middle distance is a low tract of country with mountain peaks on the horizon.

Signed at the left, N. DIAZ.

From the George F. Tyler Collection, 1897.

From the Frederick S. Gibbs Collection, 1904.

OWNER, *Estate of the late* H. VICTOR NEWCOMB.

No. 89

THE BEND OF THE RIVER

BY

JEAN BAPTISTE CAMILLE
COROT

No. 89

JEAN BAPTISTE CAMILLE COROT

FRENCH 1796—1875

THE BEND OF THE RIVER

Height, 13½ inches; length, 18½ inches

A NARROW pastoral stream coming forward on the left winds through a low and level stretch of the French countryside, bending to the right near the foreground. Here on the left a rowboat with a solitary figure standing upright in it is pushed against the low bank, and at the right of the foreground is a figure in red bending over and looking down into the long green grass. Wispy trees with silvery trunks and feathery foliage cross the picture on the nearer border of the river, and on the farther bank are cottages with brown and red roofs and white walls. The whole under a gray sky with touches of white cloud and an occasional patch of blue.

Signed at the lower right, COROT.

Purchased from Scott & Fowles.

OWNER, STANLEY P. GIFFORD, ESQ.



No. 90

THE OLD OAK (LA RIVIÈRE)

BY

JULES DUPRÉ

No. 90

JULES DUPRÉ

FRENCH 1812—1889

THE OLD OAK (LA RIVIÈRE)

Height, 15¼ inches; length, 21¼ inches

THEIR foliage standing out darkly against the blue and gray of the sky, a thick clump of trees are seen on the right, growing on the bank of a reedy stream which runs through a flat, marshy meadow. A cow stands knee deep in the shallow water, back of her at the stream's edge being a peasant who has driven her down to drink. A tangled mass of undergrowth about the trees obscures the outlines of the trunks, of which bright patches are seen here and there. A grand old oak tree in the middle distance is silhouetted against the horizon, solitary and alone, rearing its top above the low surrounding country. Subtle contrasts of the deep blue sky and gray clouds enliven interest in the vaporous masses and serve to harmonize the various colors of the landscape.

Signed at the lower left, DUPRÉ.

From the collection of M. Charles Noel, Paris.

From M. Knoedler & Co., New York, 1893.

From the collection of the late Henry Graves, New York, 1909.

OWNER, STANLEY P. GIFFORD, ESQ.



No. 91

MENTON—CAP MARTIN

BY

HENRI HARPIGNIES

NO. 91

HENRI HARPIGNIES

FRENCH 1819—

MENTON—CAP MARTIN

Height, 14½ inches; length, 20½ inches

Two trees with curled and knotted trunks grow at the left, on a low hillside descending to the sea, among lesser, slighter trees of slender and crooked trunks which grow both there and on the right. Between the groups one looks across the point of the green and broken hill of the left, and across the low foreground at its base, to the blue water flecked with white and to far indefinite hills beyond it. The thin foliage of the trees forms a broad, leafy arch against the sky—which is blue overhead and filled with clouds near the horizon—through which one looks to the water and the distant landscape, some of the trees being touched with yellow.

Signed at the lower left, H. HARPIGNIES, 1905.

Purchased from M. Knoedler & Co., Paris.

OWNER, STANLEY P. GIFFORD, ESQ.



No. 92

DANIEL RIDGWAY KNIGHT

AMERICAN 1850—

HARVESTER GIRL

Height, 22 inches; width, 18 inches



A TALL, stout, healthy-looking peasant girl of light complexion and red cheeks is standing in a sunny harvest field which has been partly reaped, the yellowed grain still standing in a section of the middle distance toward the right. Her brick-red waist, unbuttoned, discloses her white under-waist, and her blue skirt is rolled up to the hips above the torn old-lavender petticoat. She

has a pink-dotted white head-covering and stands with her right hand on her hip, the left resting in the crotch of an old wooden pitchfork on which she leans above her head. A river flows across the landscape back of her, along the edge of the field and before an opposite bank of green woodland.

Signed at the lower left, RIDGWAY KNIGHT, PARIS.

Purchased from Boussod, Valadon & Co., 1888.

OWNER, Estate of the late MRS. SIE MCLURE CLARK.

No. 93

FERDINAND VICTOR LÉON ROYBET

FRENCH 1840—

THE GAME OF CARDS

(Panel)

Height, 18 inches; length, 22 inches

IN an elaborately furnished room of a palace or great man's home of a former day two men are engaged at cards, at a table with a heavy brocade covering. The one at the right, seen in profile, wears high boots and spurs, and is clad in blue and green velvet, with high upstanding ruff or collar. He is seated, his cards in hand, eyeing his opponent—in rich orange and rose costume, with lace collar—who has arisen to discuss his own hand with a caller who stands looking over it with him. The standing player wears a tall-crowned hat with broad flexible brim which shadows his face; the new-comer, in silvery-white satin coat, with a pale olive sash, plum-colored breeches and gray boots, studies the cards with smiling interest—a wine-glass in his hand.

Signed at the lower right, F. ROYBET, PARIS.

Purchased from E. Le Roy & Company, Paris, 1889.

OWNER, *Estate of the late MRS. SUE McLURE CLARK.*



F. R. 1111-1112

No. 94

THE MILL

BY

FRITZ THAULOW

No. 94

FRITZ THAULOW

NORWEGIAN 1847—1906

THE MILL

Height, 21¼ inches; length, 25½ inches

DAPPLED with gray from the sky and with green from the trees that line the banks, the surface of the millpond catches some orange from bushes at the right and left, and is flooded at the center with coppery-red reflections of the mill itself—a brick, plaster and shingle structure of varied plan. The mill appears beyond the sluice-gates, the wheel at its side. Farther back toward the right, near a fence, a man and a woman stand talking, in front of a white-walled cottage.

Signed at the lower left, FRITZ THAULOW, '94.

From the Peter A. Schemm Collection, 1911.

OWNER, STANLEY P. GIFFORD, ESQ.



No. 95

THE NEW MOON

BY

GEORGE H. BOGERT

No. 95

GEORGE H. BOGERT

AMERICAN 1864—

THE NEW MOON

Height, 20 inches; length, 30 inches

THE crescent of the new moon appears well above the horizon, toward the left, in a blue space between dull, brownish clouds, whose edges are reddened by the sunset below and to the right of them. The sun has gone down there, red, behind a high, rocky bank which appears near the foreground on the right, his fiery rays flickering through the foliage of brown bushes crowning it, lighting some level land in the plane beyond it, and silhouetting some trees farther to the left. Across the end of the rocky point the sunset rays slant from the bright horizon, and reflect their light and colors in shallow water in the foreground.

Signed at the lower left, GEORGE BOGERT.

OWNER, *Estate of the late H. VICTOR NEWCOMB.*



No. 96

LUIGI CHIALIVA

ITALIAN 1842—

THE SHEPHERDESS

Height, 28 inches; width, 21 inches



A TALL young peasant woman, her light hair neatly parted under her red cap, wearing a white underwaist low at the neck, blue bodice, brown skirt and *sabots*, is standing with her back against a tree, looking down pleasantly at her brown sheep-dog, who looks up at her with open mouth. Around her and the tree are gathered her sheep and their lambs, in the late afternoon. The

grass is a fresh green, the little group being seen on the edge of a low meadow that is bordered by a winding stream at the left. Near the water a ewe suckles her lamb and in the foreground another lamb is bleating. The sunlight from beyond the trees reflects in the river the notes of red-roofed buildings of the farther bank, and glints across the backs of several of the sheep, warming their fleece to a yellow-white.

Signed at the lower left, L. CHIALIVA.

Purchased direct from the artist.

OWNER, *Estate of the late MRS. STEE MCCLURE CLARK.*

No. 97

SCHOOL OF REMBRANDT

PORTRAIT OF AN OLD MAN

Height, 21½ inches; width, 19 inches.

HEAD and shoulders of a rugged man of mature years, his figure turned to the right, but facing the spectator, his face more than three-quarters to the front. He is of dark, sandy, almost swarthy complexion, full-colored and strong-featured, yet wearing a kindly air withal. He seems to have lived well, if not piously, and the brown eyes look down with the complacency of the unworried. His indulgent mouth is more or less surrounded by a sparse mustache connecting at either tip with a hirsute festoon which, falling below the lower lip, fringes his chin. He wears a brown greatcoat and large cap, and is seen before a characteristically dark brown background, the light falling from the left on the sitter's face and shoulder only.

By order of CARDOZA & NATHAN, ATTORNEYS.

No. 98

VIRGIN AND CHILD

ATTRIBUTED TO

GHIRLANDAJO

No. 98

ATTRIBUTED TO GHIRLANDAJO

TUSCAN SCHOOL

VIRGIN AND CHILD

(Panel)

Height, 28 inches; width, 22 inches

THE Virgin is clad in a deep-red tunic, over which she wears a loosely flowing robe of rich, full, complementary green, the play of light brightening its folds. She is seated, facing slightly toward the left. The swathed and haloed Child lying between her knees reaches up toward the breast which the Mother is offering Him, while back of Him at the left the youthful St. John is portrayed as a worshipful figure, with long yellow hair, wearing an olive-brown tunic, over whose shoulder a purple-red wing appears. The saint supports the Child's shoulder tenderly with one hand, and with the other points reverently to the Mother. The head and shoulders of another—a female—figure appear at the Mother's elbow; she looks steadfastly at the Child. The Virgin has reddish-yellow hair which is partly concealed by an elaborate and jeweled lace headdress.

OWNER, *Estate of the late* PETER HASSINGER.



JEAN SIMÉON CHARDIN

FRENCH 1699—1779

PORTRAIT OF BERNARD RENÉ JOURDAN DE
LAUNAY, MARQUIS DE LAUNAY, LAST
GOVERNOR OF THE BASTILLE

Height, 28½ inches; width, 23 inches

A PORTRAIT of the man who was to go down to fame as the last and fated governor of the Bastille, painted when he was a young man. (The artist died ten years before de Launay met his fate at the hands of the infuriate mob who had taken his stronghold.) The marquis is portrayed in the wig and dress of the young nobleman of his time—the gray wig with three formal curls over each ear. He is shown head and shoulders, turned slightly toward the right but seen in full face. His deep, steady blue eyes look straight at the spectator, as steadily calm as one can imagine the old de Launay looking, on that fourteenth of July when he held the taper ready to blow up the magazine rather than surrender. He has a high forehead, rather a long nose, and an oval face, and is clean-shaven, with the suggestion of a naturally stout beard. His greatcoat is a warm gray, with pale green binding and buttons, and set off by a short strip of red velvet where it buttons across his chest. He wears a white stock with a full bow under the chin, and the broad black bow tying his wig behind shows over his shoulder. His complexion is fresh. Neutral background, from olive-brown to light turquoise-green.

Signed at the right below the center, J. S. CHARDIN; and dated, but the date is not now clearly decipherable.

OWNER, *Estate of the late PETER HASSINGER.*

MARQUIS DE LAUNAY

JULY 14, 1789

"Old Marquis de Launay, of the Bastille, has pulled up his drawbridge and 'retired into his interior,' soon after midnight of Sunday. . . . The Hôtel de Ville 'invites' him to admit National soldiers, which is a soft name for surrendering. On the other hand, his Majesty's orders were precise. His garrison is but eighty-two old Invalides, reinforced by thirty-two young Swiss; his walls are indeed nine feet thick, he has cannon and powder; but alas, only one day's provision of victuals. . . . Rigorous old de Launay, think what thou wilt do! . . . In such crack of doom, de Launay cannot hear them, dare not believe them. . . . Woe to thee, de Launay, with thy poor hundred Invalides! . . .

"What shall de Launay do? One thing only de Launay could have done; what he said he would do. Fancy him sitting, from the first, with lighted taper, within arm's-length of the Powder-Magazine; motionless like old Roman Senator, or Bronze Lamp-holder; coolly apprising Thuriot and all men, by a slight motion of his eye, what his resolution was. . . . The King's fortress should in nowise be surrendered, save to the King's messenger; one man's life is worthless, so it be lost with honor; but think, ye brawling *canaille*, how it will be when a whole Bastille springs skyward! . . . And yet withal he could not do it. . . . Great is the combined voice of many men. He who can resist that, has his footing somewhere *beyond* time. . . .

"*Victoire! La Bastille est prise!* . . . De Launay, 'discovered in gray frock with poppy-colored ribbon,' is for killing himself with the sword of his cane. He shall to the Hôtel de Ville. . . . Miserable de Launay! He shall never enter the Hôtel de Ville; only his 'bloody hair-queue, held up in a bloody hand'; that shall enter, for a sign. The bleeding trunk lies on the steps there; the head is off through the streets; ghastly, aloft on a pike.

"Rigorous de Launay has died; crying out, 'O friends, kill me fast!'"—*The French Revolution*, THOMAS CARLYLE, Book V, chapters VI and VII.



No. 100

*PORTRAIT OF ELIZABETH
SUFNELL*

BY

JOHN HOPPNER, R.A.

No. 100

JOHN HOPPNER, R.A.

ENGLISH 1758—1810

PORTRAIT OF ELIZABETH SUFNELL

Height, 30½ inches; width, 25½ inches

HALF-LENGTH portrait of a young woman of sober mien and agreeable features, seated facing the right, three-quarters front. She wears a white gown, with elbow sleeves, which flows loosely about her neck, whence the long, free folds of the waist are drawn down and crossed low on her breast, revealing her tall neck and a liberal expanse of the chest. The gown is bound at the waist by a narrow blue belt. She has light yellowish-brown hair, done in a mass of puffs and curls high on her head and coming low over the forehead, a luxuriant curl hanging back of her neck in the conventional fashion of the day. Her eyes are blue and her cheeks pink, and she looks straight ahead of her toward the right. One hand is seen in part only, the other is hidden in the folds of a black mantle. Background of rich red drapery and conventional landscape.

By order of CARDOZA & NATHAN, ATTORNEYS.



No. 101

ENGLISH SCHOOL

THE HONOURABLE SHERSON

Height, 30 inches; width, 25 inches

A HALF-LENGTH portrait—including the hands—of a handsome young man who is described as one of the first directors of the East India Company, with powdered hair or wig, large bright eyes and dark eyebrows, looking straight at the observer in almost full face, turned very slightly to the left. He is shown against an idealized background of sea and land, and tropical vegetation, under a blue sky alight near the horizon and wholly obscured by dark, dull gray clouds overhead. He holds in his hand an old-fashioned folded letter, superscribed:

The Hon.

The Court of Directors

East India House

London.

He is garbed in dark blue, his coat having broad revers and metal buttons, and he wears a white stock, with a white and purple-pink neckerchief deftly disposed in loose folds. He is of pleasant expression, ready to smile.

By order of CARDOZA & NATHAN, ATTORNEYS.

No. 102

JAN VAN MABUSE

FLEMISH 1470—1541

VIRGIN AND CHILD

(Panel)

Height, 35½ inches; width, 23 inches

PAINTING on a trilobate panel in an architectural frame. Before a dark green drapery with yellow lining, held by winged cherubs, the Virgin is seated facing the front, turned very slightly toward the left, with her head leaning toward her right shoulder, and holding in her right arm, on her lap, the nude Child, who looks at, without seeming to want to take it, an apple offered to Him by a winged angel on the left. In the other hand the angel, who wears a silvery-yellow tunic, holds a bunch of large, black grapes. The Virgin is clad in rich vermilion and green, with gold and pearl ornamentation at the low neck. Over her waved and curling hair, of *blond cendré* hue, is a white veil. Through a window at the left is seen a green landscape with hills, buildings, and travelers along a road—a flight into Egypt.

By order of CARDOZA & NATHAN, ATTORNEYS.



No. 103

RIVER ARQUE IN AUTUMN

BY

FRITZ THAULOW

No. 103

FRITZ THAULOW

NORWEGIAN 1847—1906

RIVER ARQUE IN AUTUMN

Height, 23½ inches; length, 28½ inches

A RAPIDLY coursing river passes about a grassy bank on the left and overspreads the foreground. The point is grown with numerous trees, some of them green, some in their autumn foliage, and the swirling waters of the river are a mirror of the varied hues. On the farther bank, beyond a grassy field green in the sunlight, are woods which have also turned to autumn's colors, and before them are white buildings with red roofs. Under the shade of the foreground trees at the left, a fisherman pursues his placid sport in a punt moored at the edge of the bank near a small landing stair. The colors of the light sky are added to the many reflections in the water.

Signed at the lower left, FRITZ THAULOW.

Purchased from M. Knoedler & Co., New York.

OWNER, STANLEY P. GIFFORD, ESQ.



No. 104

*WALLACHIAN CONVOY IN
WINTER*

BY

ADOLF SCHREYER

No. 104

ADOLF SCHREYER

GERMAN 1828—1899

WALLACHIAN CONVOY IN WINTER

Height, 20 inches; length, 33 inches

THE sky is dark and cold, a steely gray; and the woods on the right, which run up a hill and out of the picture, are dark, thick and hostile, in the rigorous season of the year, though yet showing touches of color—the purple-reds and yellows of autumn, in their still thick foliage. Coming forward along the side of the wooded hill, over a snow-covered plain, is a large pack-train of the sturdy horses of the country accompanied by their equally vigorous guards. The nearer horses, clambering up a slope, breathe fiercely in the frosty air, and over the plain the snow is blowing in clouds that almost obscure the riders and their mounts alike.

Signed at the lower right, AD. SCHREYER.

Purchased from E. Le Roy & Company, Paris, 1889.

OWNER, STANLEY P. GIFFORD, ESQ.



No. 105

GRAND CANAL, VENICE

BY

FÉLIX ZIEM

No. 105

FÉLIX ZIEM

FRENCH 1821—1911

GRAND CANAL, VENICE

Height, 25½ inches; length, 31¾ inches

UNDER a blue sky almost completely hidden by white and gray clouds, which are in fleecy patches clinging close together overhead, and thicken into a condensed mass toward the horizon, the broad waters of the Grand Canal are an intense greenish-blue, mottled with innumerable reflections along the ceaseless ripples. Filling the foreground, the canal extends back to the low horizon, where the cloud vapor is pinkening toward sunset. In the immediate foreground at the left appear a few spiles, and just off them is a lugger with canvas up but idly flapping, a numerous company aboard, and before her a gondola with passengers is being propelled across the stream toward the domes, towers and gables of the city. These rise as a shimmering mass of suggestions at the right, and contribute their colorful reflections to the already many-hued water.

Signed at the lower right, ZIEM.

Purchased from Julius Oehme.

OWNER, STANLEY P. GIFFORD, Esq.



No. 106

*THE RHONE—SUBURBS OF
BEAUCAIRE*

BY

HENRI HARPIGNIES

No. 106

HENRI HARPIGNIES

FRENCH 1819—

THE RHONE—SUBURBS OF BEAUCAIRE

Height, 26 inches; length, 32 inches

GRASS of a rich emerald note, thick and lush, covers a foreground meadow, which is cut transversely by a depression that suggests the course of a rill. At right and left, thick, bushy trees are growing, with the crooked trunks of slender and sparsely leaved ones standing out before their denser foliage. Through an opening between the groups of trees is seen the white face of the river, under a bright sunset sky full of light fleecy clouds, and beyond the stream are green hills of the farther shore.

Signed at the lower left, H. HARPIGNIES, 1902.

From the Alexander Young Collection, London.

Purchased of M. Knoedler & Co., Paris.

OWNER, STANLEY P. GIFFORD, ESQ.

In a letter to Mr. Gifford, M. Harpignies tells him that he found the motive of this picture in going to the Midi in 1902, when he was inspired by the borders of the Rhone.



No. 107

SHEEP IN THE HEATH

BY

ANTON MAUVE

No. 107

ANTON MAUVE

DUTCH 1838—1888

SHEEP IN THE HEATH

Height, 18 inches; length, 31 $\frac{1}{2}$ inches

A LARGE flock of sheep are wandering over a green meadow, browsing there amongst tall, bare sprigs of brush that grow plentifully and appear brown in the cold days of late autumn or early spring. On the right, the shepherd in his long cloak leans on his staff, looking back toward the left at the flock, and is seen in profile, his dog beside him. The nearer members of the flock are approaching the spectator.

Signed at the lower right, A. MAUVE P.

Purchased from Boussod, Valadon & Company, 1888.

OWNER, *Estate of the late Mrs. SUE McLURE CLARK.*



No. 108

*L'ARBRE TOMBÉ EN TRAVERS
DE LA RIVIÈRE*

BY

JEAN BAPTISTE CAMILLE
COROT

No. 108

JEAN BAPTISTE CAMILLE COROT

FRENCH 1796—1875

L'ARBRE TOMBÉ EN TRAVERS

DE LA RIVIÈRE

Height, 20 inches; length, 32 inches

ONE of the poetic landscapes of the French countryside which Corot interpreted so characteristically and faithfully. A river of cool, translucent depths and placid course passes across the land from the left foreground, disappearing beyond a wooded point in the right middle distance. From these woods a dead tree has fallen out over the water, and this side of the bare, black trunk a rowboat has put into a little cove at the base of an aged pollarded tree, which aloft now puts out feathery leaves and branches—the nearest member of the woods. Before the pollard a peasant woman and child stand ready to enter the boat, which already has one occupant. At the left are a few low trees in a clump on the farther bank of the stream, and far in the distance the buildings of a town appear on a hill, under a blue sky all but filled with gray and cream-white clouds.

Signed at the lower right, COROT.

Recorded and illustrated in "L'Œuvre de Corot," by Alfred Robaut and Étienne Moreau-Nélaton, Vol. III, page 340. No. 2232.

From Dr. Hecksher, London.

From Boussod, Valadon & Company, 1888.

Painted by Corot for M. Beugniet.

OWNER, *Estate of the late MRS. SUE McLURE CLARK.*



No. 109

WINDMILL AND CORNFIELD

BY

JEAN CHARLES CAZIN

No. 109

JEAN CHARLES CAZIN

FRENCH 1841—1901

WINDMILL AND CORNFIELD

Height, 25½ inches; length, 31½ inches

BROWN in the light transparent shadow of an unseen cloud over the foreground, and a bright yellow in the golden sunshine that strikes broadly down in the middle distance, a ripened and luxuriant grain field is depicted, on rising ground which in the distance seems to fall away to lowlands. At the border of the field in the foreground on the left appears the red-tiled roof of a building which is partly hidden by the grain and stands below the level of the cornfield. Beyond it are seen the tops of a neighboring grove of trees—a white roof showing amongst them—and farther on, near the center, on the edge of the field, rises an ancient gray windmill with huge arms. Approaching it through the field of waist-high grain a figure is discernible. The blue of the sky shows through the gray which overspreads it, occasional floating tufts of white cloud are seen, and over the whole landscape is the atmosphere and the sentiment of the country which Cazin was so notably able to render.

Signed at the lower left, J. C. CAZIN.

Purchased from Scott & Fowles.

OWNER, STANLEY P. GIFFORD, Esq.



No. 110

UNDER THE OAK TREES

BY

CHARLES ÉMILE JACQUE

No. 110

CHARLES ÉMILE JACQUE

FRENCH 1813—1894

UNDER THE OAK TREES

Height, 30 inches; width, 25½ inches

CLOUD shadows obscure the right foreground and the distance at the right, turning the grass of a meadow there a dark green, back to low blue hills along the horizon under active masses of griseous clouds. In the nearer middle distance and toward the left the sunshine, through rifts in the cloudy curtain, falls upon the lower branches and trunks of two large oaks standing at the edge of a thick grove or forest, and upon a shepherdess seated on the ground at the foot of the nearer one. She wears a purple-brown skirt, blue waist and white head-dress, and leans on one elbow, watching her sheep, her dog asleep beside her. The sun-lighted grass about her is a bright green, and some of her sheep graze here in the light, others being in the shadow.

Signed at the lower left, CH. JACQUE.

From Mr. Van Gogh, The Hague.

Purchased from Boussod, Valadon & Company, 1889.

OWNER, *Estate of the late* MRS. SUE McLURE CLARK.



No. 111

THE NOONTIME DRINK

BY

ÉMILE VAN MARCKE

ÉMILE VAN MARCKE

FRENCH 1827—1890

THE NOONTIME DRINK

Height, 32 inches; width, 25½ inches

Two sturdy cows and a calf are standing in a shallow pool or stream which fills the foreground, bordered on the left by rising land which is thickly grown with trees that rise out of the picture, and on the right of these woods by a far-extending green meadow. Nearest the spectator is a large white cow, which has been followed into the water by a black cow with a white face, who looks steadily at the spectator, as does the white one and the small yellow calf by her side. Coming out from amongst the trees are two brown cows, and at the right of the trees, at the verge of the meadow, a red cow is walking away, out of the water, tramping through some reeds toward the inviting green feeding ground that the meadow affords. Near her a peasant girl in blue, with a white head-dress, is leaning over a stile, facing the spectator and looking at the cows in the water.

Signed at the lower left, EM. VAN MARCKE.

From the private collection of the late EDWIN THORNE.



No. 112

THE GLEANERS

BY

LÉON AUGUSTIN LHERMITTE

No. 112

LÉON AUGUSTIN LHERMITTE

FRENCH 1844—

THE GLEANERS

Height, 20 $\frac{1}{2}$ inches; length, 38 $\frac{1}{2}$ inches

A GOLDEN harvest scene in France, under a bright sun. In the middle distance the yellow-brown grain is already stacked high and is being piled higher by workers mounted on the stack, beside which stands a partly laden two-wheeled cart, drawn by two sturdy white horses harnessed tandem. Beyond, in the distance down the field, the cone-shaped tops of completed stacks are seen, against tall green trees, and other trees grow on a hillside bounding the field toward the right. There, in the distance, farm buildings nestle amongst the trees and glisten white in the sunshine. In the foreground, before the principal stack, three peasant women in *sabots* and loose dresses are gleaning amidst the stubble.

Signed at the lower right, L. LHERMITTE.

Purchased from M. Knoedler & Co., New York.

OWNER, STANLEY P. GIFFORD, Esq.



Libertyville

No. 113

THE APPROACHING STORM

BY

CHARLES ÉMILE JACQUE

No. 113

CHARLES ÉMILE JACQUE

FRENCH 1813—1894

THE APPROACHING STORM

Height, 29 inches; length, 39½ inches.

TURBULENT storm clouds indicate the speedy approach of a violent tempest. Their dark masses obscure most of the sky. Along a broad sandy road a shepherd is urging his flock of sheep, going from the spectator, assisted by his active dog, who barks vigorously at the heels of the laggards. A flash or slant of vivid sunshine strikes upon the sheep and the shepherd, and flecks the landscape with spots of light. In the immediate foreground on the left a sturdy oak tree with scarred trunk and broken branches rises out of the picture, and across the road along which the sheep are hurrying, on the right, is a low bank with scattered boulders and some trees of dense summer foliage. Seen against the horizon, a low line of wooded hills bounds the meadow toward which the shepherd is hastening his flock.

Signed at the lower left, CH. JACQUE.

From the collection of Sir Horatio Davis, London.

Exhibited at the French Exhibition in the Guildhall, London, 1898.

From the Scott & Fowles Sale, 1907.

OWNER, STANLEY P. GIFFORD, ESQ.



No. 114

HIGHWAY OF COMBES-LA-VILLE

BY

GIOVANNI BOLDINI

No. 114

GIOVANNI BOLDINI

ITALIAN 1845—

HIGHWAY OF COMBES-LA-VILLE

Height, 27 inches; length, 39½ inches

ALONG a white, flat road, with the distant view of a small village of white walls and red roofs, a few wagons are seen going and coming, while on a side path people are slowly walking under a row of slender trees. To the right is a gray stucco wall, showing the red brick at the entrance gates, where several women stand talking. To the left is a stretch of slightly undulating country, and above is a sky filled with brilliant cloud-forms. Nowhere has the artist evolved more dexterity or more feeling for the realization of the sparkle of a burning summer day in France. The strong light of the sun and the great intensity of the heat are masterly in rendering, and the tenderness and brilliancy of the greens are truthfully conveyed.

Signed at the left. Dated 1873.

From the W. H. Stewart Collection, 1898.

OWNER, W. BEACH DAY, ESQ.



No. 115

TEMPLE OF THE WINDS

BY

DIEGO RODRIGUEZ DE SYLVA
Y VELASQUEZ

No. 115

**DIEGO RODRIGUEZ DE SYLVA
Y VELASQUEZ**

SPANISH 1599—1660

TEMPLE OF THE WINDS

Height, 25½ inches; length, 42 inches

THE vast, low, semicircular temple, of classical architecture, with broad arches, and statues in niches, and surmounted by other statues and by urns and green shrubbery, occupies the entire width of the picture, about a circular fountain in the center from which it is separated by a broad court, which on the nearer side of the fountain takes up all of the foreground. Back of the temple, all the way around, high and steep mountains rise to a sky full of yellow-white clouds. The right half of the picture is in a strong light, the left in transparent shadow. In the court, before the fountain, are several ladies and gentlemen in varicolored garb, a child running and two pet dogs—some of the figures in the full, bright light, others in the shadow. The tones of the canvas generally are amber and a dark emerald-green.

OWNER, *Estate of the late H. VICTOR NEWCOMB.*



No. 116

*VENICE—SANTA MARIA DELLA
SALUTE*

BY

FRANCESCO GUARDI

No. 116

FRANCESCO GUARDI

ITALIAN 1721—1793

VENICE—SANTA MARIA DELLA SALUTE

Height, 32 $\frac{1}{2}$ inches; length, 41 $\frac{1}{2}$ inches

THE famous church and neighboring and adjoining buildings extend in a varied architectural line across the picture, the line receding a little in perspective toward the right. Santa Maria della Salute occupies the conspicuous and central position, the mass of the domes rising to left of the center before a blue sky, the heavens elsewhere being largely overspread by gray clouds whose edges are turned a reddish-yellow in the glowing sunlight. The sunshine from the left and a little back makes radiant the domes and nearer side of the church, and is reflected brightly from the numerous red roofs of the buildings to the right, while the principal façade of the great edifice is in transparent shadow; the Piazza, at the left, is similarly shaded by other buildings. The entire group is seen close at hand, across a portion only of the canal which forms the foreground. The blue-green water, cool in the shadows, is brightened toward the center and right by reflections from the warm, creamy-yellow and golden-brown buildings. Gondolas and sailing boats with figures dot the canal, and a number of persons in costumes of bright colors are to be seen on the church steps and on the Piazza and landing stairs.

By order of CARDOZA & NATHAN, ATTORNEYS.



No. 117

LION LOOKING FOR PREY

BY

JEAN LÉON GÉRÔME

No. 117

JEAN LÉON GÉRÔME

FRENCH 1824—1904

LION LOOKING FOR PREY

Height, 24 $\frac{1}{2}$ inches; length, 43 inches

ENORMOUS mountains lift their bleak crags in the central distance and appear in shadowy silhouette against a bright blue sky thickly strewn with gray-white clouds, while below them the rocky and sandy foothills of the middle distance are in sunshine. Up to the base of these, dark green waters come in gentle ripples which break in low lines of white on the almost level foreground sandy shore, which is besprinkled with pebbles and shows here and there lonely tufts of coarse grass. Here a huge lion, his tail extended almost horizontally, stalks majestically, his eye directed toward recesses of the cliffs.

Signed at the lower left, J. L. GÉRÔME.

Purchased from Boussod, Valadon & Co., 1889, who purchased direct from the artist.

OWNER, *Estate of the late Mrs. SUE McLURE CLARK.*



No. 118

A CALM DAY ON THE ESCAUT

BY

PAUL JEAN CLAYS

No. 118

PAUL JEAN CLAYS

BELGIAN 1819—1900

A CALM DAY ON THE ESCAUT

Height, 30 inches; length, 40 inches

THE broad river fills the foreground, extending from the right down toward the left to the sea in the distance, its blue surface mottled with many reflections of the sky that is full of light clouds, and of the colors of the varied boats and their sails. Tall, square riggers of great bulk, and heavy, smaller sailing boats, cluster in the river along the greater part of the length of the picture, all with their sails up but slack in the calm—the canvas white, gray and reddish-brown. Gulls are flying low over the water. At the left a heavy rowboat in which two sturdy figures are seen is making its slow way down the stream.

Signed at the lower right, P. J. CLAYS, 1875.

Purchased from Scott & Fowles.

OWNER, STANLEY P. GIFFORD, ESQ.



No. 119

*ARAB CAVALIERS—CHIEF'S
STAFF*

BY

ADOLF SCHREYER

No. 119

ADOLF SCHREYER

GERMAN 1828—1899

ARAB CAVALIERS—CHIEF'S STAFF

Height, 28 inches; length, 40 inches

At the foot of a rugged slope, the hill visible above and behind them at the right, and a vast, uneven country extending beyond them in the distance, a company of Arab horsemen in their picturesque garb are gathered about their chief. The halt is at the border of a river, an edge of which appears in the foreground at the left. The standard is borne by a rider on a black horse, who stands nearest the onlooker, beside the chief who is mounted on a dappled gray. The others, seven in number, have reined up about and behind them, all armed and each alert, the light falling strongest on the foremost members of the group. The ground is a yellowish-brown, with suggestions of green, the sky revealing blue in places but largely overborne by white and dusky-gray clouds which thicken and darken over the hilltop at the right.

Signed at the lower right, AD. SCHREYER.

Purchased from M. Knoedler & Co., New York.

OWNER, STANLEY P. GIFFORD, Esq.



No. 120

*SUNSET—CATTLE BY THE
POOL*

BY

THÉOPHILE DE BOCK

No. 120

THÉOPHILE DE BOCK

DUTCH 1850—1904

SUNSET—CATTLE BY THE POOL

Height, 29½ inches; length, 45½ inches

THE western sky, in front and toward the left, is alight with the still bright rays of the sun, the thick white and creamy-yellow clouds over the hilly horizon reflecting their light in the broad pool or shallow stream which nearly fills the foreground. The sky aloft is darkening, the clouds which fill it being a dark, brownish-gray, while faint touches of color warm the lighter clouds near the horizon. Standing in the pool near its marshy edge are four cows—black and white, and red—in various attitudes, and reeds shoot up through the shallow water in various places. The surrounding country is one of hills and hummocks. At the right a detached tree of sparse foliage stands boldly against the sky, and at the left a dense grove shuts out the sunset brilliance and throws a deep, dark shadow over the pool's water and its bank.

Signed at the lower left, TH. DE BOCK.

Purchased from M. Knoedler & Co., New York.

OWNER, STANLEY P. GIFFORD, Esq.



No. 121

LANDSCAPE AND CATTLE

BY

WILLIAM H. HOWE, N.A.

No. 121

WILLIAM H. HOWE, N.A.

AMERICAN 1846—

LANDSCAPE AND CATTLE

Height, 34 inches; length, 46½ inches

A low, flat, green meadow with wandering water-courses stretches for a long distance through the landscape, far away beyond its edge being seen an ancient windmill and an indistinct tower rising against the horizon. Cows are in various parts of the meadow, and in the immediate front three of them have paused to gaze solemnly at the spectator—or the intruding artist—on their way to drink from a stream an edge of which crosses the foreground. Two are black and white and one is all white, and the gaze of the great bovine eyes is keen and all but resentful, as the cows stand in sunlight, their shadows about their feet. To the left is a red and white cow, standing, and another is lying down. In the air flying birds are seen against the sky.

Signed at the lower left, WM. H. HOWE, PARIS.

Purchased direct from the artist, 1889.

OWNER, *Estate of the late MRS. SUE McLURE CLARK.*



No. 122

ARABIAN HORSEMEN

BY

ADOLF SCHREYER

No. 122

ADOLF SCHREYER

GERMAN 1828—1899

ARABIAN HORSEMEN

Height, 34 inches; length, 46½ inches

A LARGE company of Arabs, mounted and armed, are descending from the mountains at the right, in close but confused order, their many-colored horses plunging wildly over the uneven slope of rocks and short herbage. Their guns are held ready for instant use, and a number of the riders keep a sharp lookout back over the left shoulder, as though expecting an attack from that quarter or to detect an appearance of an enemy over there. The nearest horsemen have fierce, dark, strongly defined features, and their apparel is brilliant in color, as is the caparisoning of their mounts.

Signed at the lower right, AD. SCHREYER.

From Bonssod, Valadon & Co., 1888, who purchased it direct from the artist.

OWNER, *Estate of the late* MRS. SUE McLURE CLARK.



No. 123

CHILD ON BEACH

BY

JOAQUIN SOROLLA Y BASTIDA

No. 123

JOAQUIN SOROLLA Y BASTIDA

SPANISH 1865—

CHILD ON BEACH

Height, 32½ inches; length, 50½ inches

A LITTLE girl, bare-footed and holding her short skirts up as though they would get wet, is coming toward the spectator along a sandy beach, paddling not quite ankle-deep in the spent waves which crawl up the sands, coming in from toward the right. The waves are full of many colors in the sunlight, with their crests and edges foam-white. The child wears a bluish-green skirt and drab waist, with a cream-yellow scarf crossed over her chest and a sun-bonnet of similar hue, and her arms and legs are copper-colored in the strong sunshine.

Signed at the lower right, J. SOROLLA, 1907.

OWNER, W. BEACH DAY, Esq.



No. 124

SONG OF THE SHELL—NUDE

BY

WILLIAM ADOLPHE BOUGUEREAU

No. 124

WILLIAM ADOLPHE BOUGUEREAU

FRENCH 1825—1905

SONG OF THE SHELL—NUDE

Height, 52 inches; width, 34 inches

A BLOND maiden, painted with all of the artist's academic mastery of the figure, kneels on one knee at the edge of the seashore, a huge projecting rock behind her toward the right, and the sunlight diffused about her in her sheltered grotto-entrance, as she faces the spectator directly. She has raised a whelk-shell to her ear, holding it with her right hand as she tilts her head toward her drooping left shoulder, and at the same time partly raises her left hand, with index finger pointing upward, to command silence as she listens to the far, mysterious whispering song of the shell. The pose is exquisitely graceful and easy, the flesh-tones delicately vary from a gentle, sunny warmth to cooling half-shadows, and the maiden seems to smile at what she hears the shell confiding. At the nearer edge of the foreground her knees are reflected in a bit of limpid water, and in the left distance violet mountains appear beyond the blue sea.

Signed at the upper left, W. BOUGUEREAU, 1885.

Purchased from E. Le Roy & Company, Paris, 1889.

OWNER, *Estate of the late CHARLES CLARK.*



No. 125

HORSE MARKET IN ALGERIA

BY

EUGÈNE FROMENTIN

No. 125

EUGÈNE FROMENTIN

FRENCH 1820—1876

HORSE MARKET IN ALGERIA

Height, 40 $\frac{3}{4}$ inches; length, 58 $\frac{1}{2}$ inches

GRAY mountains with rugged and barren peaks, their lower slopes covered with verdure, rise high in the background toward the right, falling away to foothills and plateaus on the left, where there is a sense of great distance. Thin, vaporous mists settle in recesses of the mountains, and the landscape is varied and agreeably mottled by shifting shadows of pearl-gray, white, and yellowish-brown clouds, which are active in a bright sky whose blue between them is veiled by tenuous expansions of the aerial vapor. In the broad, sandy and sunlit foreground valley, accentuated by slight cloud-shadows over the green middle distance, a concourse of the swarthy natives has assembled to trade in horses. In their long and flowing robes of white, buff, black, red, blue and other colors, and their varied Moorish headdresses, they are seated on the ground and standing, and mounted, appearing singly and in groups. Some are dozing on the sunny sands, more of them keenly alert as they judge and discuss the horses, and an innumerable company seems still to be assembling from various directions. The horses, standing or prancing, are gray, pale sorrel, cream, black and brown, with bright sunlight playing on their glossy coats and casting shadows at their feet.

Signed at the lower right, EUG. FROMENTIN, '67.

By order of CARDOZA & NATHAN, ATTORNEYS.



No. 126

GILBERT STUART

AMERICAN 1756—1828

PORTRAIT OF GEN. HENRY KNOX

Height, 50 inches; width, 39½ inches

This solid portrait, firm, sure and free in handling, pure and brilliant in color, depicts the famous Revolutionary fighter and first American Secretary of War in his ripe prime, full of years, good living and happiness. He appears at three-quarter length, standing and turned to the right, three-quarters front, and wears his Continental dress uniform. The blue-black coat is deep and sonorous in tone, and finely set off by the high, turned-over collar, broad revers and the lining, all alike of a buff-white note which is repeated in the waistcoat and breeches. The general's shoulders are decorated with heavy gold epanettes, and he wears a white ruffled stock with lace edges. His right hand rests on his hip, holding back his coat and revealing his rotund waist and sturdy thighs, and his left hand rests upon a cannon. His gray hair or small peruke surmounts a broad forehead and full, kindly, florid face, with a strong mouth and firm chin, even with the heavy jowls of his years. His eyes are blue. Neutral background.

OWNER, *Estate of the late* PETER HASSINGER.

GEN. HENRY KNOX

This portrait of General Knox carries with it authentication based on personal knowledge and embodied in an affidavit, its story dating from the Knox home at Thomaston, Maine, when in possession of the general's daughter, with whom the affiant was on terms of friendly intimacy.

Knox's first great exploit was bringing guns across bad roads in winter from Lake George and the Canadian border to General Washington before Boston, where they were much needed after the battle of Bunker Hill. Knox, who was born in Boston, July 25, 1750, and was educated in the schools of that town, before the Revolution was a captain of an independent artillery company in the Boston militia. After the outbreak of the war he was put at the head of the Artillery and became a great friend of Washington, who needed an artilleryman. In 1776, the corps having been increased to three regiments, he was promoted Brigadier-General, and after an active service throughout the war was promoted—following Cornwallis's surrender—Major-General. He also served as Secretary of War from 1785, and Washington appointed him to the same office on the adoption of the Constitution. He resigned in 1794—owing to his small Cabinet salary—and retired to Thomaston, Maine, where his beautiful wife, who was the daughter of General Flucker, owned some property.

On Knox's retirement from the Cabinet, Washington assured him of his friendship and declared that he had "deserved well of his country." General Knox died at Thomaston, October 25, 1806, from accidentally swallowing a chicken bone.

In subsequent years Mrs. Knox, who had been with her husband in the war and many times cheered the wearied troops, and who also had been a most influential adviser of both her husband and General Washington—often entertained a hundred guests at a time in the mansion near the head of St. George's River, her estate skirting the Penobscot Bay.

Mrs. Sarah Frances Fales, who makes the affidavit, which bears date May 4, 1876, was the wife of Captain Arthur McLellan Fales, proprietor of Fales' Steam Mills, in Carteret County, North Carolina, and resided at Hollywood, in that county and state. She was born at Thomaston, Maine, the daughter of the Hon. Edward Robinson, Member of Congress from Maine. In early life, while living at Thomaston, she was a frequent visitor at the Knox mansion, being an intimate friend of General Knox's two daughters, Mrs. Thatcher and Mrs. Holmes. Mrs. Holmes, the younger daughter, was the wife of the Hon. John Holmes, United States Senator from Maine, who married her when she was a widow, her first husband being named Swan.

Mrs. Fales continued to reside at Thomaston until the Knox family was broken up by death. In her affidavit she deposes that she well remembers the paintings in the Knox mansion, and where they hung in "the Oval room." She particularizes the portrait of General Knox, which Mrs. Holmes and Mrs. Thatcher informed her was painted by Gilbert Stuart; the portraits of General Flucker and his wife, Mrs. Knox's parents, by Copley; and the portrait of Mr. Swan, first husband of Mrs. Holmes, which she thought, but was not sure, was painted by a Mr. Hoyt of Boston.

During the period of Mrs. Fales' intimacy at the Knox house the property belonged to Mrs. Holmes, passing after her death to Mrs. Thatcher, who died in 1854, after which the furniture and other effects were sold and became scattered. At the time Mrs. Fales made her affidavit the Knox portrait belonged to Mrs. Augusta Oaksmith of Hollywood, N. C., and Mrs. Fales examined it and fully recognized it, and so swore in her affidavit, as the portrait by Gilbert Stuart, which formerly had hung in the Oval Room of the Knox Mansion at Thomaston, which Mrs. Holmes and Mrs. Thatcher had informed her was the first original portrait of General Knox painted by Gilbert Stuart. "Of this she is positive, and it was so known in the family," says the affidavit.

While the portrait was in Mrs. Oaksmith's possession, and several years prior to Mrs. Fales' affidavit, efforts were made to have it pass to the ownership of the Government, to hang in the Rotunda of the Capitol at Washington, but they were unsuccessful. In 1870 Henry A. Reeves of this (New York) State, then a member of the Forty-first Congress, wrote to Mrs. Oaksmith the following letter, under date of March 18:



"I shall be very glad to assist you in the matter of the picture, and have just spoken with Mr. Brooks on the subject. He tells me he has seen the picture hanging in the Knox mansion, that it is a work of great merit, and ought to be in the Rotunda, but that it is a matter of much difficulty to get such things carried through Congress. He suggests that you send me the lowest sum for which you will part with the picture, and then we can confer with the Library Committee (which generally takes charge of such matters) about the best mode of attaining our object.

"Mr. Peters, of Maine, is the chairman of the Library Committee and no doubt would be interested for his State as well as for you. I will to-morrow evening (having a card of invitation to a series of Literary Reunions at Mr. King's residence) speak with him about the case and note his suggestions."

Henry A. Reeves was well known to the Civil War generation, and had an active and varied career. Born at Sag Harbor, Long Island, in 1833, he studied at the University of Michigan; was graduated from Union College, New York, in 1852; taught school for two years; studied law, and was admitted to the bar in Brooklyn in 1857. In 1858 he bought the *Republican Watchman*, of Greenport, Long Island, and edited it. In 1861 Seward caused his arrest for alleged disloyalty and he was imprisoned at Fort Lafayette (in the Narrows) for five weeks.

In 1868 he was elected a Representative in the Forty-first Congress, and served on the Committees of Agriculture and the Navy Department. For many years thereafter he made his home at Greenport.

The Mr. Brooks referred to by Mr. Reeves was James Brooks, a Representative in that Congress, who was born in Portland, Maine, November 10, 1810, only four years after General Knox's death. He was a clerk in a store at eleven, a school teacher at sixteen, and was graduated from Waterville College before he was twenty-one, afterward traveling in Europe and America and publishing letters describing his journeys. He was elected to the Maine Legislature in 1835.

The next year he established the *New York Daily Express*, which he owned and edited. He went to the New York Legislature in 1847, and from 1849 to 1853 was a Member of Congress for New York City, serving on the Committee on Public Lands. Re-elected, he served in the Thirty-eighth Congress on the Committees of Ways and Means and the Pacific Railroad, but his seat was contested, successfully, by W. E. Dodge. He was a delegate to the Philadelphia "National Union Convention" of 1866, and was re-elected to the Fortieth Congress, in which he served on the Committees of Ways and Means, Reconstruction, and Rules. He was elected again to the Forty-first Congress and to the two succeeding ones also, and during one of the recesses he made a trip around the world and wrote a book about it. He died in Washington, April 30, 1873.

Mr. Peters, mentioned by Mr. Reeves, was John A. Peters, who was born at Ellsworth, Hancock County, Maine, October 9, 1822, graduated from Yale College in 1842, and after a course at the Harvard Law School was called to the bar at Bangor, Maine, in 1844. He was State Senator of Maine in 1862 and 1863, and in 1864 was elected to the House of Representatives, Washington. At the close of 1864, and also in the two following years, he was elected by the Maine Legislature Attorney-General of the State, and subsequently was elected a Representative in the Fortieth Congress, where he was a member of the Committee on Public Expenditures and Patents. He was re-elected to the Forty-first and Forty-second Congresses, serving as Chairman of the Committee on Library and also on the Judiciary Committee.

The Mr. King at whose home Mr. Reeves attended a social gathering where he expected to find fellow Congressmen was doubtless William S. King, Postmaster of the House. Mr. King was a native of New York State, born at Malone, December 26, 1828. On a farm until his eighteenth year, he then went into mercantile business. In 1852 he began to publish a Free Soil newspaper, *The True Democrat*, at Coopers-town, and in 1858 moved to Minneapolis and started *The State Atlas*. He was elected Postmaster of the National House of Representatives for the Thirty-seventh and Thirty-eighth, and the Fortieth, Forty-first and Forty-second Congresses, and in 1874 was chosen an M. C. from Minnesota to the Forty-fourth Congress.

No. 127

FRENCH SCHOOL

XVIITH CENTURY

CLEMENCY OF CORIOLANUS

Height, 39 inches; length, 53½ inches

THE vengeful hero, pictured as a robust, sandy-haired man with full neck and immense arms and limbs, appears at the left under a canopy of foliage and draperies, with Aufidius and the Volscian forces as helmeted halberdiers about him, before Rome, where at the Volscian camp his wife, mother, child and friends beseech his mercy toward the city. Coriolanus stands extending open yet hesitant arms toward Volumnia kneeling before his dais, who with one hand at her breast and the other in a gesture of appeal pleads in fear and steadfast earnest, while a maiden at his feet seeks to hold him back. Behind the kneeling mother, Virgilia, in red, white, gray and golden robes, standing, holds forward the infant Marcius, nude, with arms outspread in appeal, while Valeria as a young maid in blue shrinks in fear back of her. At the right aged Menenius—"whom with a crack'd heart I've sent to Rome"—clasps his hands in helpless submission, and men and women point in awe. In the background are green hills and trees, and castellated palaces of the city, under a blue sky with white and gray clouds. More than a score of figures are shown, and large numbers more suggested.

By order of CARDOZA & NATHAN, ATTORNEYS.

No. 128

ENGLISH SCHOOL

PORTRAIT OF NELL GWYNNE

Height, 50 inches; width, 40 inches

THE royal favorite is shown at three-quarter length, seated facing the left, three-quarters front, against a dark background. She is pictured in her young days, with rosy cheeks and gently swelling bosom, and large, sagacious eyes. She is gowned in rich robes of a subdued golden-yellow, with flowing elbow sleeves slashed and adorned with jewels, and she holds in either hand red and ripening fruits—the left hand resting in her lap, its companion a little above it on the arm of her chair. Her nut-brown hair, smooth over the crown and waved over the low forehead, is done in an imposing mass of curls falling to her shoulders. She wears large pearl eardrops, a short pearl necklace of a single strand, and a pearl pendant at the corsage. She sits in youthful and haughty dignity, very straight, yet with grace, and her sumptuous robes in the form of a shoulder-train flow in amplitude over her chair. The calm, inflammable eyes look toward the spectator with unhesitating directness.

By order of CARDOZA & NATHAN, ATTORNEYS.

AMERICAN ART ASSOCIATION,

MANAGERS.

THOMAS E. KIRBY,

AUCTIONEER.

LIST OF ARTISTS REPRESENTED
AND THEIR WORKS

LIST OF ARTISTS REPRESENTED AND THEIR WORKS

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